Kine WEEKLY

NEW FILM TECHNICAL RESEARCH

See Page 7

M-G-M'S No. 1 MALE STAR!

Second only to Greer Garson on the starriest company's entire roster, VAN JOHNSON is now Leo's top ney man! Boxoffice Magazine's 1945 exhibitor poll says so—and so does the crowded Empire Theatre today!★

th M-G-M's No. 1 Eyeful, Esther Williams, he's a hold-over smash in "THRILL OF A ROMANCE"!

GFD

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in the Trade

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FOREVER IN LOVE

Warners'
PILLOW TO POST

Warners'
THREE STRANGERS

Warners'
SARATOGA TRUNK

Warners'
TOO YOUNG TO KNOW

Warners'
THE CORN IS GREEN

Warners'
CONFIDENTIAL AGENT

JACK L. WARNER, *Executive Producer.*

BRITISH NATIONAL & ANGLO-AMERICA

are proud

The Daily Film Renter and Moving Picture News

"Gruesome, unsparing horror, skilfully balanced with light-hearted gaiety, carries this first-class thriller to the top pinnacle of sensational entertainment. Full of life and vivacity . . . a finale that will blanch the most hardened thrill-seeker. Definitely a box-office attraction of considerable merit. . . . 'Latin Quarter' is a Box-office Certainty . . . in the superlative class . . . a memorable contribution to the British kinema."

THE CINEMA

"Grand Guignol melodrama . . . unrelieved mystery, horror and thrill. . . . Commendable production qualities as to sinister atmosphere of studio and sustained air of brooding horror, spectacular concessions to gaiety in Bacchanalian orgy and ballet rehearsals, earnest direction. . . . Clear-cut attraction."

Evening Sta

"Another fine British ing and eerie story . mere thriller. It h great beauty . . . the worthy of the highes

Kinematograph Weekly

"A macabre triangle melodrama . . . the climax is terrific. The last two reels are super-charged with eerie action. . . . Out-of-the-rut British picture, with obvious title possibilities . . . Meaty story . . . gripping climax."

DAILY HERALD

"British films win this week's palms. This one triumphantly achieves an 1893 Paris setting in the rather grisly theme."

P. L. MANNOCK

"A grir the haur Watch J go places

Daily Mail

"This is all fast-moving, well-acted, well-directed escapism. Derrick de Marney is a dashing, romantic hero; the French sets are simple and artistic. . . . I enjoyed it much more than the remaining films of the week."

E. ARNOT ROBERTSON

News Chronicle

"How refreshing is 'Latin Quarter,' . . . a British National costume piece cast in Grand Guignol form, the venue being Paris in the nineties, represented with several good touches, a complete absence of vulgarity."

RICHARD WINNINGTON

"A fin thrilling

DAILY EXPRESS

"Most ingenious." JOHN GRIME

REYNOLDS NEWS

"Spine chiller, Guignol variety . . . love, murder, seances, studio carousals, ballet—and mystery."

JOAN LESTER

SUNDAY GRAPHIC

"Some very pretty direction, so you can gladden your eyes."

HELEN FLETCHER

LATIN QUARTE

ANGLO-AMERICAN FILM CORPORATION L

119-123 WARDOUR STREET, LONDON

& say THANKS TO THE CRITICS

...dard

"...a thrill-... more than a ...moments of ...ole production ...praise."

...ATRICK KIRWAN

THE TIMES

"Mr. Frederick Valk imposing as a Criminologist. . . . There are, too, touches of effective visual melodrama."

DUDLEY CAREW

The People

"Well-produced and well-acted triangle melodrama set in Paris in the 'nineties."

MAURICE COWAN

Sunday Chronicle

"Sound, full-blooded acting from Derrick de Marney, Frederick Valk and others."

MATTHEW NORGATE

SUNDAY EXPRESS

"Romantic star-value of Derrick de Marney, the indestructible acting ability of Frederick Valk, and the distinction of Joan Greenwood."

STEPHEN WATTS

...NDAY · PICTORIAL

...finish in a weird seance in ...d studio. Lovely 'orrors! ...n Greenwood. She should

DENIS MYERS

SUNDAY EMPIRE NEWS

"Good value—telling a mystery tale, with some really shuddery moments, of murder in the Latin Quarter. . . ."

KAY QUINLAN

NEWS OF THE WORLD

"Completely escapist melodrama telling of romance, murder and spiritualism in the Latin quarter of Paris . . . this grim, often gripping British picture is likely to win much approval."

EWART HODGSON

...y Mirror

...acted and extremely ...lm."

REG. WHITLEY

THE STAR

"Psychic thriller with Montmartre and its artists as a picturesque background . . . effective use of light and shadow achieves something of the quality of French studio work as well as creating the necessary air of mystery."

A. E. WILSON

Daily Sketch

...ovie of genuine entertainment ...e. . . . I don't say it's a 'Caesar and ...patra'—but I dare say proportely it will be far more profitable, ...I am all for turning out more ...s of this kind."

ELSPETH GRANT

Sunday Dispatch

"A very neat little job they've made of it, too."

MOORE RAYMOND

The Daily Telegraph

"'LATIN QUARTER' gives us the pre-war Paris we knew so well . . . murder, ghosts, and revelry."

CAMPBELL DIXON

The Evening News

"An intriguing murder mystery of Montmartre 50 years ago."

JYMPSON HARMAN

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BRITISH NATIONAL FILMS

International Coverage

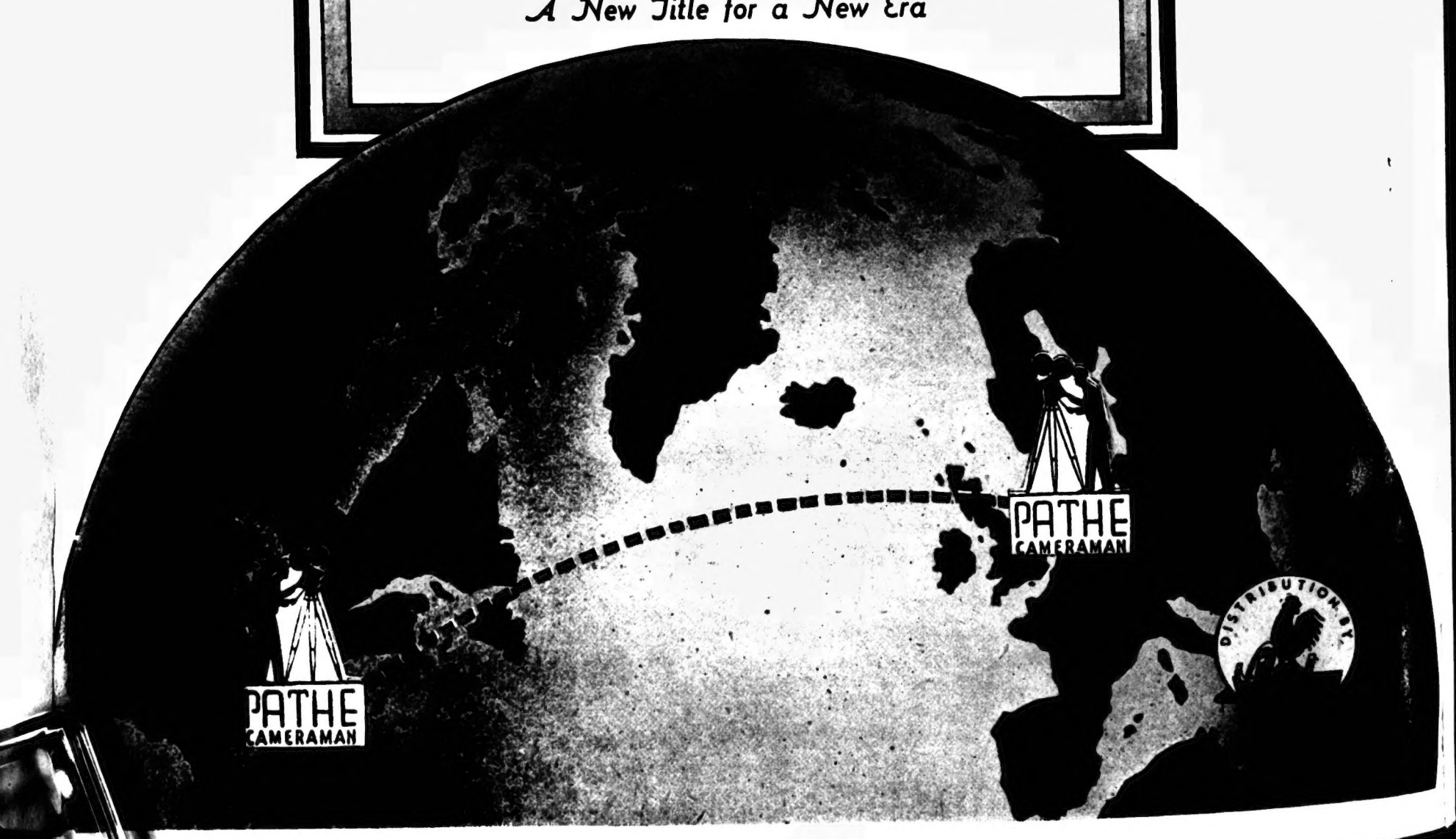
The "Pathe Gazette," Britain's No. 1 Newsreel "Pathe News" America's No. 1 Newsreel and "Pathe Journal" of France, have linked-up to give an unequalled combined service of news from all over the world.

Whilst still retaining its British individuality—as befits Britain's oldest Newsreel—and still remaining under the complete control of Pathe Pictures Ltd., from January, 1946, the "Pathe Gazette" will be known as "Pathe News."

By this three-way interchange of material and ideas and the pooling of personnel, "Pathe News" will be in an unrivalled position to offer the pick of the world's news.

PATHE NEWS

A New Title for a New Era



THE DOLLY SISTERS
It's a certain "top grosser" says the KINE.

Kinematograph WEEKLY
No. 2,019. Thursday, December 27, 1945. Vol. 346.

EVERYTHING THAT HAPPENS see BRITISH MOVIETONE NEWS

There Were 50 p.c. More "A" Films in 1945: Only 230 "U's"

RE-ISSUES WERE TWICE AS MANY AS PREVIOUS YEAR

By KINE. Staff Reporter

THERE are more and more "A" certificates. This is the most striking fact to emerge from a statistical analysis of 1945 in the exhibiting side of the British film Industry. A year ago, in 1944, the "Kine." reviewed 443 new films, this year the figure is 446. Last year only 198 received "A" certificates—this year the total is 307, including reissues.

Here are the most important figures for 1944; a total of 553 films, including 110 re-issues, were reviewed in the "Kine." Of these 444 were American—376 new and 68 re-issues.

One hundred and four were British, 62 new and 42 re-issues.

Five Russian films were presented to the Trade. No other Continental pictures were seen.

Of this total 243 new films and 53 re-issues—296 in all—received "U" certificates. The number of "A" certificates was 254—198 new films and 57 old.

The story of 1945 shows striking differences.

There were 446 new films and 101 re-issues in the total of 547 films presented to the Trade.

But 307 of them received "A" certificates, two were given "H" certificates, and only 230 received "U."

This means that "U" certificates were down by 66 on the previous year—and "A" certificates were up by 52—an important swing from the Industry's point of view.

Continental films returned to the Trade-show list, although only in small measure.

Sixteen Russian films were Trade shown; and the others include seven French, one Swiss and one Hungarian.

166 FILMS WERE LOCKED AWAY

During the year 166 films and 393 news shots were acquired for preservation by the National Film Library, states the British Film Institute's annual report, issued last week.

The Institute's lending library sent out 2,314 programmes on 16 mm. during the year (there were 276 programmes on 35 mm.) for approved schools, other schools and youth organisations.

CRIME

Circuits Take Action

KINEMAS have not been excluded from the crime wave which is sweeping the country. News of recent attacks on managers and cases of forced entry have prompted the circuits to take action.

Details of these preventative measures, put into operation by all the circuits in the past fortnight cannot be revealed for obvious reasons.

Several cases of theft took place in the Lancashire area during last week.

16-mm Show Clashes with Re-Issue

The first instance of a clash between exhibition of 16-mm. copies of a film and its re-issue on 35 mm. comes from Northern Ireland where the local C.E.A. branch has protested.

The film is "Fraternally Yours," originally made for M-G-M by Hal Roach and recently re-issued by Anglo-American on 35-mm. stock.

The circumstances under which the 16-mm. copy became available for screening are not clear, but it is known that a large number of 16-mm. copies were screened to U.S. troops while they were stationed in Northern Ireland, and it is thought possible that the copy has come from that source.

Five Times as Much

Recent Exchequer figures reveal that during the war kinemas contributed about five times as much in E.T. as they did before the war.

Entertainments duty from kinemas and theatres advanced from £8,200,000 in 1938-39 to £45,900,000 in the year ended March 31 last.

RADAR TO HELP FILM PROGRESS

West's Plea At B.K.S. Meeting

CLOSE attention to technical research to make war-time discoveries such as radar and electronics available for future kinematograph progress was urged by A. G. D. West in his presidential address to the British Kinematograph Society.

There had, he said, been an enormous improvement in the technique of film production, and still more lay ahead. It had been thought by many people that with the ending of the war it would be possible to make a rapid change-over to peace-time conditions so that pre-war ambitions could be quickly realised.

Ten Years to Go

The period of transition was proving much longer than had been expected, Capt. West went on, but he felt that the ten-year programme which he had outlined a year ago of first, rehabilitation, then perfection of colour and sound, then theatre television, black and white and then colour, and, finally, stereoscopic pictures, would be realised within the stated time.

It was essential that this attention to technical development should be carried on so that the Industry could maintain its status in the fields of entertainment and education.

Radar's Help

Photography, radar and electronics must, in due course, influence the future of film technique.

The kinema Industry had a remarkable background of achievement under difficult conditions. In spite of restrictions due to the prior needs of the war, shortages of labour and material, difficulties of transport, black-out conditions and war damage it had done well, and now a big opportunity remained for the resumption of technical progress when freedom of action and scope for full initiative are restored.

Detailed report of Capt. West's speech appears on page **12.**

RAWSTOCK: DEPUTATION TO B. of TRADE

A TRADE deputation, representing the C.E.A., K.R.S. and the Newsreel Associations, which waited upon the Board of Trade on Thursday last, submitted a case for increased allowances of film stock for prints.

The points made were that the existing allowance is far from adequate; later-run houses receive copies in bad condition and subjects became old before the films can circulate.

It was emphasised that an increased allowance would not mean that renters would use unlimited quantities of stock. Additional supplies would be used only to ensure rapid circulation of feature films.

Newsreels emphasised the need for reverting to competitive positions and the abolition of cross-overs: exhibitors were strongly protesting against the continuance of this system.

The additional quantity of stock needed to ensure adequate supplies is estimated at 33,207,201 ft.

MIDDLESEX REJECTS DELEGATION

A suggestion that the Middlesex County Council should delegate to the local authorities certain of its functions in regard to kinemas and public entertainments has been rejected by the Entertainments Committee which considers the proposal a retrograde step.

The committee insists upon the importance of uniformity of administration within the county area and points out that confusion may arise owing to different authorities having various standards both as to regulations and policy.

The change, it is stated, was likely to disrupt the collaboration with the County Councils of London, Sussex and Surrey and the county boroughs of East and West Ham.

Considerable variation might arise in regard to Sunday opening hours and contributions.

New Television Report by RCA in U.S.

RCA reports that it will start selling home television sets in the U.S. by June, but discloses that it will take five years to develop colour television (cables the KINE. New York correspondent).

KINEMATOGRAPH WEEKLY

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The Need for Trainees

ALTHOUGH business is still good and box-office receipts remain very high in almost all parts of the country, the future outlook is far from settled. There are many clouds on the horizon—with one or two of which Tom O'Brien deals in a special article in to-day's KINE.

Fundamentally important is the whole question of the labour position in the junior grades of the Industry. The projectionists of to-morrow have to be trained, and at the moment we just are not training them.

There is a strong probability of a serious threat to adolescent labour for years ahead. It will be in short supply. And the need to staff projection rooms with youths is more urgent than it ever was.

The Ministry of Labour has made it clear that it wishes to see the training started. Decisions between the Ministry of Labour, the C.E.A. and N.A.T.K.E. are to take place in the near future. Before that there will need to be draft proposals agreed between the C.E.A. and N.A.T.K.E. so that the Industry can go to the Ministry with a united front.

Up to now theoretical decisions have fallen down on two main points. The various sections could not agree to whom the youngsters should be apprenticed—whether to the proprietor or to the senior projectionist. Equally, there is as yet no agreement as to the system through which theoretical instruction can be given to a boy.

We remember that back in the summer the French announced an interesting scheme for training newcomers to the Industry and suggested a period of a year's apprenticeship to boys of not less than 16.

Until then, said the French Society of Kinema Operators, the apprentice period should be spent in the projection room under the training of the chief operator.

The scheme was an intelligent contribution to the Industry's thought, and exhibitors may remember that it was published in detail in the IDEAL KINEMA. All branches of the Trade would do well to study the whole outline anew.

It is important that the trade as a whole should find a formula which in turn will enable it to find newcomers to the Industry. Without those newcomers prosperity is useless.

Long Shots

OUR pet statistician has unearthed some interesting figures about pictures—the only things that really matter apart from box-office figures in this Industry of ours.

He reports that in this Year of Grace 1945 the KINE. has reviewed 446 new films and 101 reissues, giving a total of 547 films in all.

Of this well over half have an "A" certificate which is surely ammunition for Henry Simpson and his friends.

AMERICAN films just fail to touch the 400 mark, while British films, including British reissues, total 121.

Turning to the foreign section, it is interesting to see that there were 16 Soviet films reviewed in the paper as against only seven French.

This was vastly different eight years ago. Needless to say, we have not seen a German film.

A CURIOUS feeling of unbroken continuity was apparent at the sixteenth annual dinner of the London and Home Counties branch.

To many—the more fortunate—it seemed that we had taken up the threads where we had laid them down six years ago.

Some well-known faces were missing but on the whole the majority of the familiar personalities on these occasions were present.

THERE were approximately a hundred and fifty guests—hardly up to pre-war standard—but limitations of supply had created a headache for Arthur Taylor.

Appropriately enough it fell to the lot of London's own Cabinet Minister—Herbert Morrison—to propose the toast of the Trade.

No one knows better than he what excellent work the metropolitan exhibitors did during the war years, and his praise was ungrudgingly enthusiastic.

MR. MORRISON dealt at length with the prospects of British production, and although much of his argument followed well-worn paths, it did infer official appreciation of the value of a vigorous British film Industry.

His one joke was:

"To say that British films are no good is Rank nonsense."

IF not on spectacular lines, Cecil Mathes' speech was, as to be expected, full of sound commonsense.

His reference to the possible inability of patrons to continue paying the present rate of E.T. found a lively echo among those present.

It was, however, not until Tommy France got on his feet that the proceedings warmed up.

Tommy was in good form, and his description of Mr. Morrison as being in the entertainment business and a good showman appealed both to the chief guest and the rest of the company.

A. G. D. WEST'S expressed intention not to consider a further term of office as President of the British Kinematograph Society will be deeply regretted by members.

He has been a member of the Executive Council of the Society for fifteen years and for eight years has been its President.

HE has been obliged by the war years to retain an office which he has always felt should rotate among members.

Now that the difficult years are past he is able to relinquish the office with a sense of having guided the Society during a time when meetings were not easy to attend and contact with members hindered.

THE question of a successor to West inevitably brings into mind the possibility of I. D. Wratten proceeding to the presidency.

If rotation is agreed as a principle, it is a great advantage that a vice-president should serve a term of apprenticeship, and Mr. Wratten has occupied that position with credit during recent years.

INTERESTING news that Robert Weait has been appointed Latin American supervisor for the Rank group of companies. He will be off to New York shortly before going on to South America to study conditions at first hand.

This is a most important market and one which British producers have never really been able to milk. It has a lot of cash in it, and if we can arrange things so that we get a picking there, all well and good.

COLUMBIA last week threw one of the pleasantest lunches in the Industry, when G.-B. circuit officials and managers were entertained to celebrate the brilliantly successful exploitation competition which backed "Song to Remember."

Arthur Rank, who was given an enthusiastic welcome, sat on Jos. Friedman's right, and Larry Kent, who sat next to Max Thorpe, on his left. G.-B. seniors were there in plenty, led by A. E. Lundy and Arthur Brown. Others at the top table included Jimmy Forsythe, who had put so much gusto into the competition.

BOTH Friedman and Thorpe were in good form, as well they might be, for they have had a tremendously successful season, and the lunch went with a swing.

Rank, after saying how he liked watching people hand out cheques, congratulated his managers on the way they were putting over pictures and on the way they were giving themselves unstintingly to the G.-B. Junior Club movement.

IT was good to see so many provincial showmen and so many of the lads from the road up in town.

Frank Bradley, of Sheffield, who won the top prize for a really smashing piece of exploitation, made an effective little speech.

I also had a long talk with A. W. Hall, the G.-B. live wire in Glasgow, who landed something like 600 inches of newspaper space in th local Press for the film.

WHAT struck me about the gathering was its tremendous enthusiasm. These lads really get behind a picture and push it for all it is worth. Their value to the film business is simply enormous.

In their modern, dignified way, they are the counterpart of the showmen of old—the backbone of the business.

Whatever the critics say, showmanship *does* pay. That is the lesson from such gatherings.

THERE is an interesting story over at Belfast. The commercial reissue of "Fraternally Yours" has, my local correspondent informs me, clashed with what is virtually a full-scale commercial exhibition of the same picture on 16-mm.

Not much to be gleaned on the subject from the London end, but it looks as though local exhibitors in Northern Ireland have put in a very strong complaint through their local C.E.A.

Can't say that you can blame them.

WHILE quite agreeing with some of the Industry's leading men—like Sam Eckman—that sub-standard is a logical development in the movie business and should be accepted as such and not just attacked indiscriminately, I do nevertheless think that the sort of thing that has happened in Belfast is a sign of thoroughly bad arrangement between the various sides of the Industry.

The small show cannot help the big one, and the big one will help to kill the small one.

Here is a clear case where the people with the sub-standard rights should have got together with the firm reissuing the picture on full-sized stock.

DENHAM Studio was quick to reply to Driberg's question in the House in which he asked why man-power was spent redecorating the interior of the new Odeon for the "Cæsar and Cleopatra" show.

The studios' defence was quite simple. The work was done by studio technicians working in the normal way under union conditions. Instead of putting up a set at Denham they put what amounted to a set up at the Marble Arch.

And that seems to be pretty good sense.

ONE of the brightest sparks in the vast Rank organisation has sent me this careless rhyme which hardly qualifies him for the poet laureateship.

He would, no doubt, prefer to be anonymous. On the most-discussed film of all time he writes:—

While Pascal thinks it's "so terrific,"
Some critics write "it's soporific."
The leftist boys are far more frank
And howl, "O Thine Offence is Rank!"
A sphinx can judge divergent views
But we must judge things from the queues,
And while the critics croak of doom
The boards show "Only Standing Room"!
So, after all, the acid test
Is—yet again—"The Crowd Knows Best."

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Apology

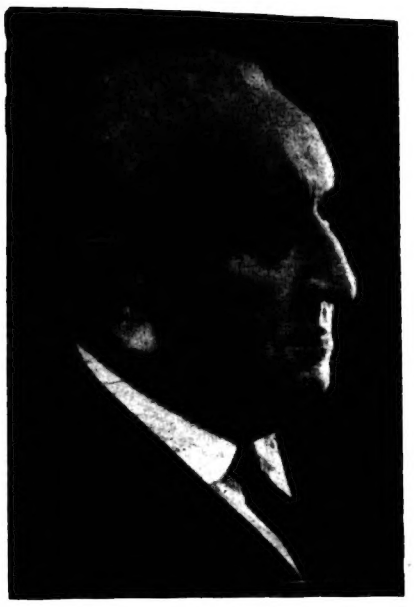
WE owe Gabriel Pascal an apology for our occasional outbursts of impatience, about the time he was taking on "Caesar and Cleopatra." At last we have evidence that it was a comparatively swift job, for on our desk lies a cast and credit list that, if it took only two years to compile, must be looked upon as something of an achievement. We haven't yet finished counting how many pages it takes up, but we hope to pass the list of stars section over the week-end and get down to the smaller parts like the Persian, Major Domo, Nubian, Slave, Tax Officer, Wounded Centurion, Longboat Centurion, Special Centurion, Quayside Centurion and probably on through the list of Epicureans, Manchurians and Mancunians to the Ladies in Waiting, the Palace Steps Ladies, the Vociferous Boatman, and the Singing Boatman to the Volga Boatmen. Two serious omissions have been made in what is otherwise an impressive and comprehensive survey. No mention is made of the gentlemen taking the parts of the Kitchen Stove or Uncle Tom Cobleigh.

Wardour to Warder

AFTER a series of protracted and highly unorthodox negotiations and double, triple and quadruple crossings, we have at last secured the serial rights of the Wart Winkleheim best smeller, "From Wardour to Warder, or Salesman to Cellsman." Here is the first instalment:

"I am not ashamed to admit that I am descended from the Dartmoor branch of the Winkleheim family. Papa was village blacksmith at Double-on-the-Cross and it was in Dad's smithy that I served my early apprenticeship. Working in a forge, what is more natural than that I should take up forgery? My earlier efforts were of little account, sixpences, ninepennies and farthings; I remember when I perfected the signature of Mrs. Spilks, the village postmistress and seven and something in the case of Mr. Wilks, the Grocer, ambition, as always, proved my downfall, for one day I reproduced a realistic copy of Mr. Montague Norman's autograph and, as he was at the time Governor of the Bank of England, this singular achievement started a stir that led to the stir.

"At Borstal I took up my first course in Cellsmanship. Often I would picture my dear old Dad, who was something of a raconteur sitting under the spreading chestnut tree spreading chestnuts. When I came out the tree had gone. Its fame, like its chestnuts, had spread, and one day a lawless band of British comics raided Double-on-the-Cross and carried off the chestnuts, tree and all. They have lasted well, those old chestnuts. They have passed through the years from music hall to screen, from screen to radio and from radio to talking pictures."



The Man . . .

Louis Lumière, one of the French brothers who started the film business in a Paris cellar

1895— —1945

It All Started 50 Years Ago

FIFTY years ago to-morrow, on December 28, 1895, in the basement of a Parisian café, forty Frenchmen gathered to witness something which only a few invited friends had seen before—the first moving pictures on a screen. They had each paid ten sous as admission to see what had been talked about as the Cinematographe of the brothers Lumière.

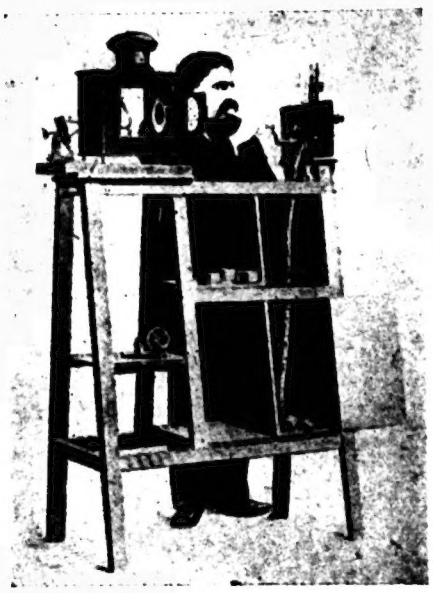
What they saw constituted a miracle in their eyes. A train arriving at a station, workmen walking out of the gates of a factory, a ship sailing out of a French harbour: their ten sous expended in twenty minutes' spectacle gave them something to talk about for weeks. Within a short time the fame of Le Cinématographe had spread all over the Continent, and in the following February the Lumière films were screened in the Polytechnic, Regent Street, London—the first films to be exhibited in this country.

The Grand Café of the Parisian boulevards has disappeared, or it might have been the Mecca of many who in these later days realise what a benefit was conferred upon the world by the brothers Louis and Auguste Lumière.

Louis Lumière, the more enterprising of the two brothers, was born at Besançon on October 5, 1864. Education at a technical school at Lyons was interrupted by ill-health, and at the age of 16 years he left and started work in his father's photographic laboratory, where with his brother, who was equally brilliant, he developed the business of manufacture of photographic plates and papers.

It was during a visit to Paris in 1894 that Louis Lumière saw one of Edison's Kinetoscopes, in which a band of celluloid with pictures printed on it passed before the eyes of the viewer looking into the eye-pieces of the cabinet. In England, five years before, William Friese-Greene had invented and patented the process of securing "upon a band of celluloid film, a perfect sequence of photographic images, taken in rapid succession by a single camera, fitted with one lens," being first by a short head to beat Edison, working on a similar project.

The Kinetoscope which Louis Lumière saw in 1894 gave Lumière the idea of making the moving pictures available to more than the single viewer and the next twelve months or so were spent in perfecting an apparatus which would project pictures on to a screen. On February 13, 1895, the first patent was granted for an invention which was camera, printer an projector in one.



. . . the Machine

An artist's impression of the early Lumière projection apparatus

It was with this model that Lumière presented his films fifty years ago; he had photographed the picture, had printed the positives, and it was he who projected the film. Auguste Lumière and his daughter, Louis' niece, were the first actors in the domestic scenes which he projected.

Louis Lumière's inventiveness did not cease with the production of the Cinématographe: he went on to other parts of the same field—the photographing of the whole horizon upon a band of celluloid and its projection on a cylindrical panoramic surface; colour photography (the old Autochrome plate is well remembered by ardent photographers of a generation ago); and endeavours in the field of stereoscopy, which necessitated the use of anaglyph spectacles.

To-day, at the age of 81, Louis Lumière lives quietly in France with his memories of the day when his name was a household word. His brother, Auguste, who was two years his senior, died some years ago.—J. B.

Are You Putting Your Confidence in

C.M.A., C.E.A. SECTION OR YOUR EMPLOYER?

An Outspoken Article

By

J. H. HUTCHISON

Manager of the Ambassador, Hendon

FOR twenty-five years I've earned an honest living by running kinemas and theatres for my various employers. I've enjoyed most of that time—except the odd moments when I've cursed the day I ever thought of show business, with its erratic hours, its disappointments and its apparent heartlessness.

All I've asked for is enough to keep a home and to have a little fun, and the right to try out my own ideas on a long-suffering public.

Within limits I've succeeded.

And now, middle-aged, the reputed tranquility of my advancing years is being disturbed by the rival claims of the factions who want me to join an Association—for my own benefit. That would be all right—except that I'm getting along fine all by myself!

The worm's-eye view of the industry to-day (the worm being, of course, the manager), sees show business as a gigantic fair ground. Outside, the various sideshows are trying to cajole out of the pockets of the managers their last token—their individuality.

* * *

THERE'S THE C.M.A. booth with a bold line—"Are you a man or are you a lickspittle?"—a bad approach to an old manager who hasn't done too badly. So he stays outside.

And then the old idea of the Managers' Federation with nothing to offer except a guarded commendation from the C.E.A.

Managers' committees in the big circuits at least provide a medium for managers to air their views to their employers through defined channels.

A Managers' Institute, sponsored by an exhibitor who's either too shy or too afraid to divulge his

Continued on page 43

"OPPOSE THE VILLAGE LICENCES"

Bristol Branch Wants "Local" Newsreels

AT the Bristol C.E.A. meeting on Wednesday of last week, after the delegates' reports on the newsreel question, members expressed the opinion that the position was not satisfactory.

COUN. GEORGE REES said the newsreels, so far as quality was concerned, were not anything like they were in prewar days.

C. V. FRENOH suggested that newsreels should have local editions for different parts of the country, showing local events. People in Bristol, for instance, were not interested in what was going on in Manchester.

Village Shows

The CHAIRMAN, Coun F. G. W. Chamberlain said he had brought the complaint about unfair competition of village halls in Somerset before the General Purposes Committee and its opinion was that as these halls were licensed nothing could be done about it.

OLIVER J. PUGSLEY suggested that exhibitors should, when booking films, put a clause in their contract that the film could not be shown at these halls before it had been shown in the local kinemas.

The Chairman said that the halls were licensed and he thought the only thing they could do was to oppose the renewal of the licences when the present ones expired.

M.P.P.D.A. HAS A TITLE CHANGE

The name of the Motion Picture Producers and Distributors' Association of America—the "Hays Office"—has been changed, cables the KINE.'s New York correspondent.

In future the M.P.P.D.A. will be known as the Motion Picture Association of America—the M.P.A.A.

Kenneth M. Young, president of Pathe Industries, Inc., Robert R. Young, head of Young Interests, G. I. Woodham-Smith, representing J. Arthur Rank (standing), and Robert S. Benjamin, counsel for Young Interests, at the signing of the new Rank-Young world distribution deal—reported in last week's KINE

A.B.C. HOLDS ITS FIRST ANNUAL DANCE

—And the Stars Entertained

A.B.C., in the South London area, held its first annual dance at the Locarno, Streatham, last week. The event was arranged by the supervisor, G. C. H. Dicker, assisted by the managers of all the theatres in the area. Roland and Mrs. Lea and Mr. and Mrs. Tyne also helped.

Those present included film stars Derrick de Marney, Jill Evans and Joan Seton. They were introduced by F. Prior.

Jill Evans is one of the stars in Sydney Box's first independent production, "29 Acacia Avenue," and Derrick de Marney, who came up from Devon for the dance, and Joan Seton have both been working at British National Studios on "Latin Quarter."

There were many competitions held in aid of the A.B.C. Benevolent Fund.

ARMY FILM CORP. SET UP

Appreciating the value which has been obtained through the film medium during the war years as an aid to improving the military training and education of the troops, the Army Council has approved the setting up of an Army Kinema Corporation early next year.

This organisation will be registered as a civilian non-profit earning limited liability corporation with the approval of the Treasury and the Board of Trade.

The Corporation will be controlled as to its policy by a council of senior serving officers under the chairmanship of the Quartermaster-General. The day to day conduct of the business of the corporation will be vested in a general manager, acting under the directions of a board of management composed of three civilian members with business experience and three serving officers.

TORQUAY SANCTIONS STUDIO SCHEME

Torquay Corporation Town Planning Committee reports having approved in principle to the development plans for the Watcombe Hall studio, subject to the plans being satisfactory.

Blackpool Corporation has considered plans submitted by F. Chard for building of a news theatre on the Promenade; but rejected them under the building by-laws.

Selznick Wants to Rent Films

"Kine." Cable from "Motion Picture Daily," New York

DAVID SELZNICK, in a New York interview says he will produce up to six next year, including one from Hitchcock, one with Shirley Temple, plus "Little Women" with Jennifer Jones. He is now finishing the $5,000,000 "Duel in the Sun," which others predict will outgross "Gone With the Wind." Selznick admits that he still intends having his own distribution company eventually.

GEORGE SCHAEFER heads his own film financing company, backed by Wall Street money.

THE American companies' war time newsreel pool in Europe has been abolished, but the Pacific pool will continue.

CHARLES EINFELD, David Loew and David Lewis are forming a producing company. The first film will be Remarque's "Arc de Triomphe."

EXHIBITORS in the U.S. must wait four months for new theatre seats.

THE ACUTE housing shortage is causing the Government to enforce a system of building material priorities for housing, thus curtailing new theatre building.

FILM PIONEER John Storey, aged 70, has died in Canada.

BOB HOPE is named in U.S. as top American radio star for the fifth year in the "Motion Picture Daily" critics poll.

RKO-RADIO announces 26 top features in 1946.

ALL STUDIOS FREE BY EASTER

Freeing of studios by Government departments is likely to be completed by Easter, the KINE. learns.

This estimate does not include the Amalgamated studios, which technically have not been requisitioned by the Government.

As the studios become available it is believed that the supply of equipment necessary for production will keep step with derequisitioning.

Manpower will not, it is thought, create major difficulties.

PATRONS WERE NOT "REGULATED"

At Magherafelt Court, Supreme Cinemas of Belfast was summonsed for alleged preventing and interrupting the free passage of persons and vehicles on the public highway.

William Chesney, manager of the kinema, was similarly summoned.

Inspector Walshe said that there was no attempt to regulate the patrons. On this occasion the kinema car was parked outside and the people were scattered all over the road.

It was agreed to adjourn the case to January 9 to see if there would be any improvement.

★ Everyone in the Trade sees your advertisement in the "KINE."—

the only medium to give you complete coverage.

OVER 5,000 COPIES SOLD (certified) EVERY WEEK ALL THE YEAR ROUND.

DON'T BUY BLIND!

"Let British Films Be Really *British*," Herbert Morrison Tells L. and H.C.

C.E.A. THANKS GOVERNMENT OFFICIALS AT ANNUAL DINNER

THE first big C.E.A. post-war function, the sixteenth annual dinner of the London and Home Counties branch, took place at the Savoy Hotel last week, in an essentially peace time atmosphere. It was a full-dress affair, and although fewer renting chiefs were present than usual, the 150 or so guests were well representative of the Trade and of the local authorities embraced by the branch area.

Herbert Morrison, M.P., Lord President of the Council, the guest of the evening, was welcomed by C. A. Mathes, chairman, and T. France, vice-chairman, of the branch. Among the guests were G. H. Scarborough, national President; E. J. Hinge, treasurer, and R. P. Baker, President of the K.R.S.

The toast of "The L. and H.C. Branch" was submitted by Herbert Morrison, who started by enumerating some of the good work performed by the Industry during the war, and particularly the blitz.

There were some 25,000,000 weekly attendances at their 4,500 kinemas—figures which emphasised not only the size of the Industry but also the measure of their responsibility. How exhibitors met their responsibilities during the war remained to be told in detail, but when it was, the story would resound to the credit of the whole Industry.

Under Fire

When our cities were under fire, our kinemas provided both relaxation and a means of escape. There were kinemas which opened every other day because between times they were blasted. One of your chairman's own kinemas received eleven fire bombs, but it opened the following day; that showed the efficiency of the staff and perhaps, added the speaker slyly, that of the N.F.S. In those days the co-operation between kinemas and the L.C.C. was complete, and not only saved panic but also many lives.

He welcomed the assurance of Tom O'Brien that the negotiations between his union and the Association for national agreement were proceeding satisfactorily.

Propaganda Films

Proceeding with the theme of the war effort of the Industry, the speaker went on to speak of its assistance in the showing of propaganda which had been of the greatest value not only to the Government but also to the nation.

"I hope," he said, "that conditions of peace will not end this co-operation between Government and the exhibitor."

The British film had improved to a remarkable degree during the war. A better film means not merely a more costly one, but one which is of value to the community.

The making and showing of films placed upon the Industry a great and growing responsibility. More than any other form of entertainment, the film can bring better understanding between the nations. Our films should bring the British modes of life, our work and ideas to other nations, and in return their products will show us similar qualities of theirs.

Let us get rid of our inferiority complex, declared Mr. Morrison. Let us stand on our own, and not endeavour to imitate what is indigenous to Hollywood.

To say there are no good British films is really rank nonsense, he added.

There had been dozens which he could mention, "Henry V," "World of Plenty," "Dead of Night," "Seventh Veil," "One of Our Aircraft is Missing," "In Which We Serve," "Way to the Stars," "Western Approaches," were some.

These and others he hoped would rebuild our lost export trade.

Let your producers sincerely portray the British attitude to life; the humour, courage and endeavour of the ordinary British man and woman in a world of reconstruction and high hope.

In conclusion, Mr. Morrison congratulated Mr. Mathes upon his work in the high position which he was occupying for the second time.

Chairman's Speech

The Chairman, in expressing the thanks of the branch to Mr. Morrison, observed that the tribute paid to the Trade might possibly serve to remind their critics that the work performed by the Industry, and particularly during the war, was not entirely actuated by the profit motive.

He thoroughly endorsed the well-merited tribute to the theatre staffs which did so much to help them to serve the public and which, incidentally, would also assist in cementing the good relations which existed between the association and the appropriate trade unions.

In expressing their appreciation of the co-operation of the Government during this period, he assured their guests that exhibitors were profoundly conscious of their responsibility as a medium not merely of entertainment but also of information.

Mr. Mathes agreed with Mr. Morrison's remarks about British films. The association wanted to provide better and longer films. Our films had excelled in quality during the war years, and for that they expressed their satisfaction to all concerned with the Trade and, indeed, the nation owed a great debt of gratitude to J. Arthur Rank.

The association had always urged the production of better films in this country, films which would adequately portray British ideals and characteristics. By doing so our producers were not only helping themselves and the Trade, but also our export drive.

Referring to the successful efforts of the Trade in maintaining public morale during the war years, Mr. Mathes went on to emphasise the fact that, in spite of ever-increasing overheads and running costs the Trade was one of the few industries which never raised their prices. What increase had been made was, of course, the result of the increased Entertainment Tax, and, Mr. Mathes significantly observed, we are concerned as to how long their patrons would be in a position to pay at the existing rate.

In conclusion, Mr. Mathes paid tribute to the staff of the branch, and particularly mentioned the work of Arthur Taylor, who had been such a tower of strength for many years.

A Word to Morrison

Thomas France, the vice-chairman, proposed the toast of "The Guests," and expressed the thanks of the branch to their many official friends for the notable service rendered exhibitors during the war. In particular Herbert Morrison had always been a good friend of the Industry.

He wanted to take the opportunity of reminding Mr. Morrison that the kinema was the entertainment of the masses, and he would like him to persuade his friend Mr. Dalton to knock off the Entertainment Tax.

They were glad that another old friend, Tom O'Brien, was now a Member of Parliament, possibly he might find less time in which to pay attention to them.

The toast was responded to by Sir George H. Wilkinson, chairman of the Joint Conciliation Board.

Confounding the Critics

Vivien Leigh and Claude Rains as they appear in Gabriel Pascal's CÆSAR AND CLEOPATRA (Eagle-Lion), now playing to capacity houses at the Marble Arch Odeon

DEVON BRANCH ISSUES A CRIME WARNING

ADVICE to the managements to make their box-offices as thief-proof as possible was given by the chairman, Coun. Leslie G. Hill, at the last branch meeting of the Devon and Cornwall C.E.A.

The Chairman drew attention to the fact that during the week-end there had been a hold-up at Tiverton by armed bandits, and pointed out that as the police drag net was being closed in large centres, it was going to drive some of the bandits into the rural areas.

"We have to recognise that our box-offices are a source of attraction for this type of criminal," he said, "and we should try to make our premises as thief-proof as possible."

W. Farrant Gilley remarked that it was a good plan not to leave too much money in the cashier's charge. Others pointed out that in many kinemas only small amounts of money were left with the cashiers.

Three-Day Problem

The difficulty of getting a picture for three days was mentioned by W. A. Bauress, a Cornish exhibitor, who stated that it appeared to be the general rule in the West Country for renters to demand six days' playing time. That was all right in the summer when there were holiday visitors, but in the winter three days' bookings suited best when they had to cater only for local residents.

A confidential report on the negotiations between the C.E.A. and the N.A.T.K.E. was given by the chairman.

It was decided to hold the annual meeting at Torquay on January 22, when the President and the General Secretary will be present. Arrangements are being made for a luncheon in connection with the meeting.

C

A SUMMARY OF THE B.K.S. ANNUAL MEETING APPEARS ON PAGE 7 OF THIS ISSUE. HERE IS THE FULL "KINE." REPORT OF PRESIDENT A. G. D. WEST'S ADDRESS. HE SAYS THAT:

B.K.S. Will Gain by New Constitution

MEMBERSHIP IS AT 705

FOLLOWING his call for greater attention to technical research which opened his presidential address to the B.K.S., A. G. D. West, M.A., B.Sc., gave a brief review of the history of the society during his presidency and its achievements, especially during the past year.

Membership had grown from 245 to 705, the number of patron members had doubled and was now 24.

To Their Credit

For all this, the main credit must go to a handful of enthusiastic members who have voluntarily given much of their spare time and effort to forwarding the interests of the society, because they firmly believe that the establishment of the B.K.S. on a sound footing is an essential factor in establishing our Industry, and through that of maintaining and developing the prestige and status of Britain and the Empire.

New Constitution in Draft

This, said West, brings me to my next point—the society's new constitution which, complete except for a few minor legal points, will be submitted to members for approval during the course of the next month or two. The society will thereby take its place amongst the established learned societies.

At the close of this session, next May, members will be asked to elect new officers and committee members, and I am certain that those who are elected to office will provide new ideas and at the same time maintain the fundamental conception and objects of the society laid down at the time of its inauguration in 1931 and augmented during successive years. We have, I sincerely believe, laid a good foundation.

Educational Opportunities

The society had continued its Polytechnic and refresher courses.

Mr. West had no doubt that the time would come when the B.K.S. would be regarded by all parties as an advisory authority capable of laying down standards of training for the future. One of the society's most important functions, apart from fundamental education, is to keep technicians up to date and fully informed on scientific processes and their applications.

Provincial branches had been formed in Newcastle and Manchester, and it was proposed to arrange for B.K.S. lecturers to visit these branches to give papers and encourage discussions.

Technical Library Established

An extension of premises at Dean House has enabled space to be set aside for a technical library now being built up. The gift of technical books would be welcomed.

In conclusion, I wish to say that my recent experiences in discussing the future of the B.K.S. with the commercial leaders of the Industry demonstrate that the society is surely finding for itself a definite and authoritative place in the Industry, where members can discuss freely technical problems on

(Continued at foot of col. 2.)

Frank Sinatra and Gene Kelly are the stars of M-G-M's ANCHORS AWEIGH, which will be in this country shortly

WEAIT JOINS RANK —FOR S. AMERICA

The Rank organisation has appointed Robert H. Weait supervisor for Latin America. He will leave shortly for New York to check on supply arrangements prior to a tour of the South American countries, where he will study conditions at first hand.

This appointment has been made as part of the intensive development of the Rank organisation's interests in the Western hemisphere.

Associated since 1928 with the Overseas Distribution of British films, Weait has been connected, since August, 1940, with the Films Division of the M. of I., and from 1942 until November of this year was in charge of the section devoted to commercial distribution in the U.K. and commercial and non-theatrical distribution in all overseas territories except liberated Europe.

(Continued from previous col.)

common ground to the advantage of all concerned.

Following Mr. West's address, brief discussions on the future scope of the society were inaugurated by Rex Hartley and A. W. Watkins. Suggestions tabled included proposals for the setting up of a building devoted to the needs of the various photographic and kinematographic societies and provided with lecture and committee rooms.

The first speaker was C. Vinten, who spoke on cameras and studio equipment, and was followed by D. Forrester, on the subject of newsreel equipment.

Sound recording equipment was the subject of a talk by E. Williams, and the laboratory side was dealt with by E. Thorne.

Projection and the projection room were discussed by R. Pulman. Sub-standard aspects were covered by George H. Sewell. The programme was closed by some remarks from the President on kinema television.

O'BRIEN CALLS FOR A 1946 NATIONAL AGREEMENT

"Exhibitors' Social Duty will be Enforced Like the Coal Owners"

By TOM O'BRIEN, M.P., General Secretary of N.A.T.K.E.

THE New Year opens with the biggest issue we have ever had before us—Capturing oversea markets for British films? Entertainment Tax? Sunday Opening? State control of the Industry? All these problems and many more are of importance, but they are not what I regard as the most important question of all—A National Agreement for all kinema workers.

For years I have stressed the importance of labour as a factor in the Industry, and that to ignore it or regulate it to the last item on the list of the trade's problems to be dealt with would be asking for disaster.

Most employers will admit that they gave little heed to the trade union rights and obligations during the years before the war. Indeed, they laughed at them!

The Past is Past

The past is behind us. The British industry has reached the end of its splendid isolation. Hitherto great national events—even the war to some extent—left the kinema Industry untouched. Outside problems were not its concern. Suddenly, that has all finished.

The rights and duties and welfare of the kinema employee are of equal consequence with the rights and welfare of the miner, the docker, the engineer and the seamen.

The duties towards society by kinema exhibitors large and small will be enforced as they have been enforced from coal owners, steel kings and others. In short, the kinema Industry will not be allowed to contract out of the national scheme of things.

The one great indictment against kinema exhibitors is that most of them are still out for keeping things as they are. Once an exhibitor—independent or a circuit—is farseeing enough to propose a better attitude towards union agreements he is hailed as a "traitor."

A Chance

It is not the purpose of this article to argue my union's case for a National Agreement. But exhibitors have an opportunity in 1946 of showing where they stand in regard to progressive measures of industrial relations.

The wages of kinema workers must be a first charge on the Industry. Shareholders must begin to think in terms of taking less interest as dividends on their investments out of the business. Proprietors and their executives must, however reluctantly, scale down their monetary appraisements of their value and functions, and leave more in the kitty.

Renters — *before legal enactments enforce them*—must renounce their stranglehold on the trade.

Governments — National and local—must cease to regard the entertainment industry as a magical Eldorado. "Charity" must begin at home. There is far too much money going out of the business other than in wages.

Box-office Drop

Takings are showing a tendency to fall. Surely exhibitors did not expect the unprecedented prosperity they have been enjoying for six years of war to continue unbroken. Indeed, some are unwise and unjust enough to use the argument of the slight drop in takings as an excuse for leaving things as they are.

Interest and dividends and high executive expenditure must be cut to provide better wages for employees.

Leader's Influence

The serious industrial disputes, official and unofficial, of other industries, happily have not penetrated into show business. But there is a limit to the influence of a trade union leader. Men and women lose patience and fight themselves.

One of the biggest safeguards against industrial unrest in the kinemas of this country will be a National Agreement, which will provide adequately for all matters —including wages—affecting the working life of employees.

This must be reached with the minimum of delay.

Conditions generally in kinemas are good. Exhibitors should face necessary changes. They must be prepared to give up old ideas, to look upon the Industry as a national institution. They cannot any longer sustain a system of wage payments to the workers employed in nearly 5,000 kinemas on the basis of "my employees are quite contented—we are a nice happy family."

Neither can the present ridiculous set-up continue, where circuits, to satisfy independents, pay nearly 50 conflicting bases of wage scales to employees doing the same job in the same grade of kinema, nor can circuits use independents —particularly the small man—to keep wages down to an unreal minimum.

If a man or company owns a kinema and its business can only continue by paying bad wages, the kinema should be closed down.

The opposite has always happened. Not only is the "small poor exhibitor" screaming and squealing his grievances and troubles to the world; but he does his utmost to stop the big independent exhibitor and the circuits from paying good wages, in case he may have to suffer.

A National wage standard can never be built on this absurd basis. The N.A.T.K.E. will, in no circumstances, permit a National wage scale to be deflected and deflated to satisfy the "cuckoos" of the Industry.

It all adds up to a

year!

KINEMATOGRAPH WEEKLY
December 27, 1945

CHALK 'EM

"THE DOLLY SISTERS"
Betty Grable June Haver
John Payne
in Technicolor.

"FALLEN ANGEL"
Alice Faye Dana Andrews
Linda Darnell

"L
T
G

"DOLL FACE"
Vivian Blaine Carmen Miranda
Dennis O'Keefe

"SENTIMENTAL JOURNEY"
John Payne Maureen O'Hara
William Bendix

"G
S

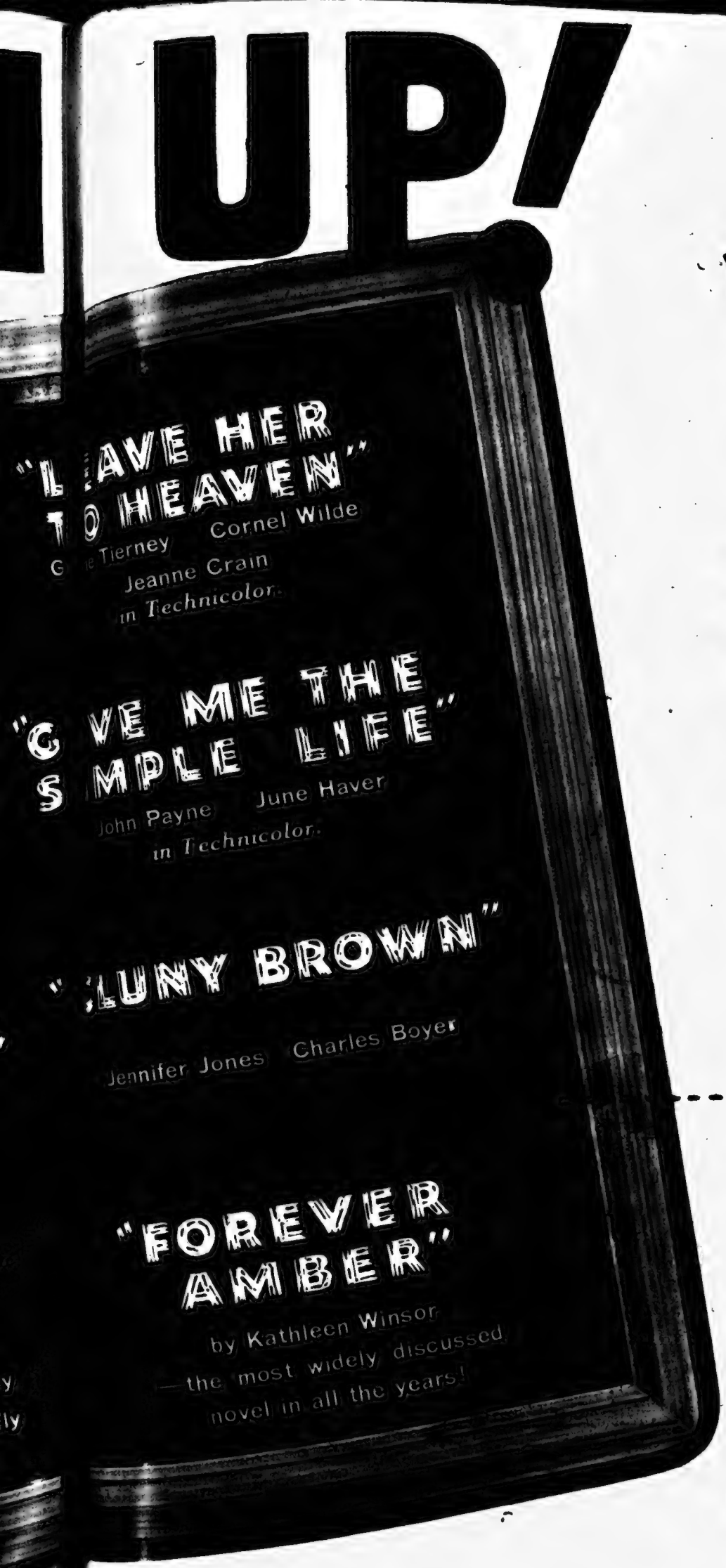
"DRAGONWYCK"
Gene Tierney Vincent Price
Walter Huston Glenn Langan

"DO YOU LOVE ME?"
Maureen O'Hara Dick Haymes
Harry James
in Technicolor.

"

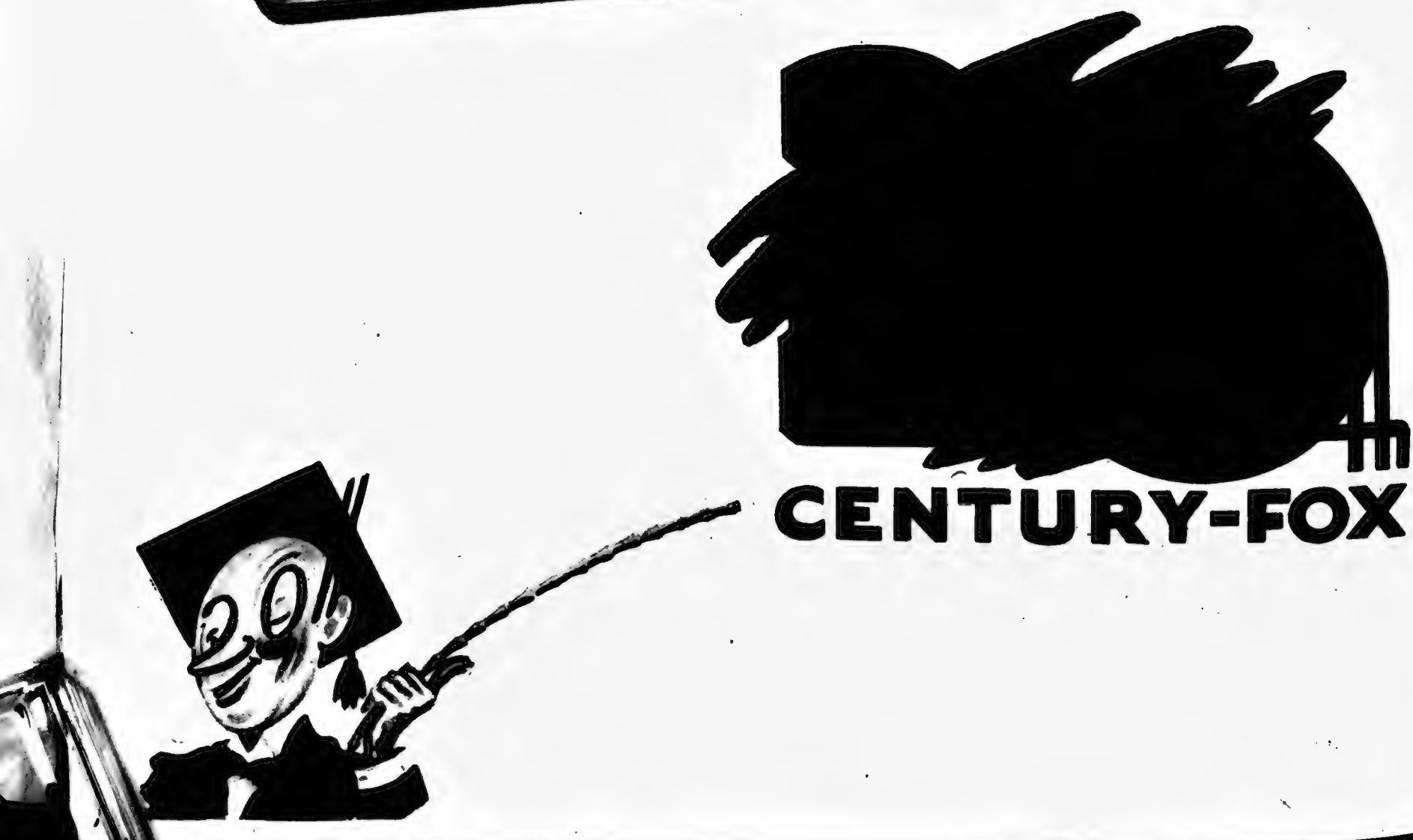
"CENTENNIAL SUMMER"
Jeanne Crain William Eythe
Linda Darnell Cornel Wilde
in Technicolor

"RAZOR'S EDGE"
Somerset Maugham's highly
popular novel with a specially
selected cast



All slated for box-office highs.....in 1946

THE BIGGEST
FIGURE IN
THE
INDUSTRY!


20th
CENTURY-FOX

THE FILM INDUSTRY'S Roll of Honour

Compiled by the "Kine" in memory of those from all branches of our Trade who made the supreme sacrifice on the battlefield, at sea, in the air and on the home front in the second World War 1939-1945

THE names and details published in this Trade Roll of Honour have been taken from information submitted by their employers and relatives.

These have been set out alphabetically, with the first three pages allotted to the fallen men and women of the major companies, and the fourth to those from independent kinemas and companies where losses have been few.

Associated British Cinemas

ANSELL, D. G., 1st Class Stoker, Royal Navy, senior attendant, Dominion, Southall. BAILEY, A. J., doorman, Royal, Plymouth, killed by enemy action. BANNISTER, J., third projectionist, Carlton, Cosham, killed by enemy action. BARNES, J., attached Norwegian Merchant Navy, fourth projectionist, Plaza, Catford. BENNETT, J. L., booking dept., head office, killed by enemy action. BOOGH, Mrs., cleaner, Majestic, Mitcham, killed by enemy action. BUSHBY, G., Ord. Seaman, assistant projectionist, Plaza, Worthing, killed on S.S. *Lady Hawkins*. BUTLER, F., Gdsm., Grenadier Guards, attendant, Regal, Hounslow. CANTON, R. F., Capt., A.O.P., theatre dept., head office, killed in flying accident July, 1945. CARTER, D., Pte., R.E.C.C.E. Corps (B.L.A.), projectionist, Ritz, Richmond. CHAMBERS, C., cabin boy, fourth projectionist, Globe, Stockton, drowned. COLES, R., Lieut., Hampshire Regt., second projectionist, Central, Reading, killed in action in Libya.

COOPER, K., Ord. Seaman, R.N., doorman, Forum, West Hartlepool, drowned August, 1944. DAY, A., Flt./Sgt., R.A.F., manager, Elite, Bordesley. DENMAN, R. F., Rflmn., K.R.R.C., film booking dept., presumed killed in Greece April, 1941. DIGWEED, N., Pte., third projectionist, Regal, Newbury, died during training. DREVER, T., Gunner, R.A., projectionist, Regal, Grimsby. DVORGETZ, C. A., R.A.F., manager, Central, Canterbury. FAKES, T., L/Cpl., Norfolk Regt., third projectionist, Marina, Lowestoft, killed in action Mediterranean. FIELDING, T., night watchman, Empire, Coventry, killed by enemy action. FRASER, J., attendant, Savoy. FULCHER, N., Ord. Seaman, H.M.S. *Daffodil*, third projectionist, Marina Cinema, Lowestoft, killed in action after D-Day operations, May, 1944. GAINES, G. D., Sub.-Lieut., R.N.R., manager, Regal, Bexley Heath. GRIFFIN, L., Cpl., R.A.F.V.R., second operator, Ritz, Brighouse. GRIFFITHS, C., Major, Royal Welsh Fus., assistant manager, Royal, Plymouth. HESLOP, J. M., Sigm., Royal Navy, H.M.S. *Lapwing*, relief projectionist, Longsdale, Carlisle, killed March, 1945. HILL, C., Cpl., R.A.F., doorman, Royal, Plymouth. HOWARD, L. B., P/O., manager, Regal, Wallingford, killed in first raid over Munich.

HUMPHREYS, R., R.A.F., operator, Queen's, Cardiff. IRELAND, H., Miss, usherette, Strand, Grimsby. JONES, D., fourth projectionist, Carlton, Cosham. KELLY, A., Stoker, Royal Navy, doorman, West Hartlepool, February, 1944. KELLY, D. P., Green Howards, killed Normandy, 1944, second projectionist, Oakmont, Moss Side. KELLY, T., R.A.S.C., operator, Castle, Merthyr. LAWTON, J., Pte., Gordon Highlanders, second projectionist, Ritz, Hyde, killed September, 1944, Italy. LEWIS, E., Royal Navy Landing Craft, projectionist, Queen's, Cardiff.

LEWIS, J. E., O/S, H.M.S. *Erebus*, second operator, Rota, Denton. LEWIS, R. G., Air Gunner, R.A.F., second projectionist, Regal, Gravesend. LUARD, R. A. E., Lt./Cmdr. R.N.V.R., assistant secretary, killed on active service flying in Middle East. MABBUT, K., Ldg. Tel., Royal Navy, assistant secretary, supervisor's office, lost at sea. MASSEY, W., R.A.F., manager, Denniston Picture House, killed on operational flight. MEADE, F., third projectionist, Plaza, Catford, killed by enemy action. MORGAN, M., Miss, usherette, Princess, Crayford. NEWTON, W., Gunner, D.E.M.S., Royal Navy, attendant, Carlton, Tue Brook, Liverpool. NICHOLSON, H., night watchman, Majestic, Mitcham. O'HAE, C., Stoker, 1st Class, H.M.S. *Dorsetshire*, projectionist, Olympic, Cardiff. OLIVER, J., Pte., Scots Guards, doorman, Playhouse, Windsor, killed in action, Anzio Beachhead. PEEK, G., Miss., usherette, Princesses, Crayford, killed by enemy action. PIKE, D., Sgt., R.A.F., doorman, Ritz, Cleethorpes. PRICE, A., R.A.S.C., projectionist, Castle, Merthyr. RAMSHAW, G. E., Pte., Seaforth Highlanders, attendant, Majestic, Banwell. RAPER, L., Sgt., R.A.F., projectionist, Regal, Grimsby. RICHARDS, R., Pte., The Loyals, attendant, Casino, Rusholme, killed April, 1944, Anzio Beachhead. SAMWAYS, D., Pte., R.S.L.I. (B.L.A.), projectionist, Ritz, Richmond. SANKEY, K., Miss, booking dept., killed by enemy action. SHAW, E. J., Fus., second projectionist, Forum, West Hartlepool, killed in action February, 1944. SMITH, R. H., Royal Berks, salesboy, Savoy, Reading, killed in France.

THOMPSON, A. W., Pte., Suffolk Regt., attendant, Dominion, killed D-Day. THOMPSON, C., A/B., R.N., projectionist, Ritz, Cleethorpes. TINNEY, T. A., Pte., Hampshire Regt., probationer, Dominion, Walthamstow, killed in action. TITT, B., A.C.2, R.A.F., projectionist, Royal, Plymouth. UPSTONE, night watchman, Empire, Coventry, killed by enemy action. WATSON, F., Sgt./Pilot, R.A.F., projectionist, Ritz, Cleethorpes. WIGLEY, E., H.M.S. *Achates*, projectionist, Queen's, Cardiff. WILDING, N. S., Sgt., R.A.F., cashier's dept. WILLISON, D. A., Sgt., accounts dept., killed on flying operations. WOODRUFF, J., Gunner, R.A., projectionist, Marlborough, Yiewsley. WRIGHT, G., foreman, Strand, Grimsby, killed by enemy action. WRIGHT, G. W., Gdsm., second operator, Whitehall Cinema, Rotherham, killed in action October, 1944.

British Lion

HUGHES, ALBERT, N.F.S., killed in "blitz," May, 1940. LIDGELEY, J., Pte., Oxford and Bucks Light Infantry, killed on Western front. SEGAL, ALFRED, Sgt./Air Gunner, R.A.F., killed on operations. SELTH, RONALD, Sgt./Observer, R.A.F., killed in flying accident. SMITH, STUART, F/O., R.A.F., killed on operations. STAFFORD, R., Trooper, Liverpool branch, killed in action, Middle East. YOUNG, JOHNNY, Sgt./Air Gunner, R.A.F., killed on operations.

Columbia Pictures

CHAPMAN, LEONARD, Sgt./Air Gunner, exploitation dept., killed over Berlin September, 1941. FORDER, J., Sgt., R.A.F., log clerk, London branch. Fordham, A., Sgt., R.A.F., cross-over clerk, head office. HALL, A., Pte., Dorset Regt., booking clerk, Liverpool. JONES, S., Cpl., Royal Warwickshire Regt., shorts booking clerk, Birmingham. NEWSTEAD, P/O., R.A.F., circuit department.

Ealing Studios

BARBER, P. S., Army, stage hand. BOOTH, CECIL, A/B., Royal Navy, editing department. BRIERLY, F/O., R.A.F., publicity dept., killed on flying operations. DAVIS, FRANK, Cpl., R.A.F., drowned on active service in Canada. DIXON, CECIL, unit manager, killed in air raid. FISHER, DENNIS, R.A.F., publicity dept., killed in flying operations. TENNYSON, PEN., Sub/Lt., F.A.A., film director, killed in flying accident.

Gainsborough Pictures

ASH, W., A/B., Royal Navy, electrical department, killed on H.M.S. *Hurstcastle*. INGRAM, D., O/S., Merchant Navy, electrical department, killed in action. NEWELL, A. J., F/O., R.A.F., and Cadet OAKLEY,

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R.A.F., both from camera section, killed in action. RAVENETTE, A., Sgt., R.A.F. SOUTHWORTH, VINCENT, Sgt./Air Gunner, R.A.F., studio dept., killed on active service, May, 1945. WOOLRIDGE, E., Gnr., commissionaire, killed on H.M.S. *Jervis Bay*.

Gaumont-British

ANDERSON, Pte., Highland Light Infantry, poster writer, New Savoy, Glasgow, missing presumed killed El Alamein. ARROW, JOHN, Pte., Royal Sussex Regt., Brighton, poster dept., killed in action Dunkirk, 1940. BAGE, ALBERT, 1st Class Mechanic, F.A.A., attendant, King's, Sunderland, missing from H.M.S. *Audacity*, presumed killed. BENNETT, M., Miss, usherette, Putney Palace, killed by enemy action. BROTHERTON, NORMAN, Rear Gunner, R.A.F., second projectionist, Queen's, Wolverhampton, killed over Berlin. BRAY, RONALD, Sgt., third projectionist, Gaumont, Chippenham, shot down over Italy and now presumed killed. BUTTERFIELD, second projectionist, Corona, West Gorton, killed in action, Burma. CANSELL, R.A.F.V.R., projectionist, Gaumont, Plymouth. CANTLIN, P. C., Navigator, R.A.F., secretarial dept., head office, died April, 1944, following raid on Germany. COLGATE, JAMES, Gunner, receptionist, New Gallery, killed in action, Caen. CUMMINGS, R., Pte., foreman, Morely Street Picture House, Bradford, killed in action, France. DEACON, JOHN, Gunner, third projectionist, Gaumont, Worcester, missing, Crete. EDGELEY, N., Pte., Essex Regt., attendant, Southend, killed in Normandy. ELLIS, WILLIAM, Driver, foreman, mechanics, Nottingham, killed in Italy. EVANS, A. F., Rifleman, K.R.R.C., assistant projectionist, Premier, East Ham, killed in action. EVANS, ARTHUR, W'l's Op.-A/G., assistant poster writer, Corona, West Gordon, killed in operations over Duisberg. FAULKNER, F. E., Stoker, H.M.S. *Lightning*, foreman, Gaumont, Chepstow, killed in action, France. GIBBS, W., firewatcher, Regent, Brighton, killed during air raid duty. GRAY, D., Scots Greys, third projectionist, Picture House, Coatbridge, killed in action. GRAY, H., Mrs., usherette, Super Cinema, Ilford, killed by enemy action. GREENHILL, R., Pte., R.A.O.C., third projectionist, Rutland, Edinburgh, lost at sea. GRIMES, C., attendant, Classic, Belfast, killed (with wife) by enemy action April, 1941. HANNA, M., Sgt., R.A.F., manager, Casino, Liverpool, missing from operations. HARVEY, A/B., Royal Navy, second projectionist, Gaumont, Taunton, lost when H.M.S. *Dorchester* was sunk by Japs. HARVEY, G., Royal Navy, third projectionist, Gaumont, Barnstaple, lost at sea. HAY, G., day watchman, Shakespeare, Clapham, killed by enemy action July, 1944. HAY, R., K.O.S.B., attendant, Rutland, Edinburgh, killed by enemy action. HEMINGS, J., third projectionist, Gaumont, Finchley, died in P.O.W. camp. JONES, Guardsman, foreman, Gaumont, Chepstow, killed in action. France.

KELLY, ROBERT, doorman, Regal, Norwood, killed 1942. KIRK, GEORGE, Pte., attendant, Regal, Norwood, killed 1942. KNOWLES, ERIC, Gunner, R.A., third projectionist, Palace, Leigh, killed in action, Italy, 1944. NORTH, Guardsman, Irish Guards, attendant, Gaumont, Camden Town, killed on active service, Brussels. NORTON, LESLIE, Royal Navy, boilerman, Gaumont, Manchester, lost with H.M.S. *Polyanthus*, North Atlantic, 1943. ORME, GEORGE, A/B., Royal Navy, attendant, Corona, Great Crosby, missing. OSBORNE, J., Sgt., R.A.F., assistant manager, Gaumont, Plymouth, killed when plane crashed.

PARKINSON, WILLIAM, F./L., R.A.F., divisional stocktaker, Liverpool, lost at sea when returning home on leave. POOLE, PETER, Air Mechanic, second projectionist, Gaumont, Coventry, died on active service, Colombo, Ceylon. PULESTON, H., P/O. Cook, H.M.S. *Courageous*, doorman, Palladium, Plymouth, killed in action. PYATT, KENNETH N., Flt./Sgt., clerk, head office, killed on active service. REID, CHARLES, A/C., R.A.F., junior attendant, King's, Dundee, killed in action. SHORT, H., Spr., R.E., foreman, Gaumont, Derby, killed in action, Italy, 1944. SMITH, JAMES, Pte., assistant house engineer, New Victoria, Bradford, died on active service. TEMPLETON, GEOFFERY, Sgt./Air Gunner, R.A.F., probationer projectionist, Marble Arch Pavilion, missing now presumed killed in operations, Italy. THOMAS, G. H., Pte., Grenadier Guards, second projectionist, Cinema, Hoxton, killed in action, Belgium. UTTING, HAROLD, A/C.1.S., clerk, transfer dept., head office, died in Japanese P.O.W. transport ship, November, 1943. WAIT, H., Pilot, clerk, head office, killed on active service.

WALSH, N., Mrs., usherette, Super, Ilford, killed on duty by enemy action. WALKER, S., Pte., foreman, Super, Ilford, killed in action. WILSON, Miss, chief cashier, Rink, Finsbury Park, killed when bomb fell on air raid shelter, Stoke Newington.

Gaumont-British Newsreel: AUBURY, A. E., newsreel cameraman and war correspondent to the Navy, killed in action filming bombardment of Sabang. TURNER, H. A., Flt./Lt., G.-B. News librarian, shot down over Southern France March, 1944, now presumed killed.

G.-B. Instructional: DREW, GORDON, EVERETT, MAURICE and HERBERT PETER, all of R.A.F., killed in action. POCKNALL, GEORGE, A.R.P., killed on Civil Defence duty.

General Film Distributors

AULSEBROOK, H. V., Royal Navy, head office accounts, killed at sea, June, 1942. BAILEY, E., Lt., Army, shorts salesman at Newcastle office, killed in action N.W. Europe, August, 1944. HILL, S. W. G., R.A.F., head office shares department, killed while training in Canada, June, 1943. HITCHCOCK, J., R.A.F., sensitometric department, Shepherd's Bush Laboratories, reported missing on raid over Hamburg, presumed killed. HITCHCOCK, L., bomb disposal squad, sensitometric department, Shepherd's Bush Laboratories, killed on duty in East London, brother of J. Hitchcock and sons of W. Hitchcock, late manager of Shepherd's Bush Laboratories. O'BRIEN, B., R.A.F., clerk at Dublin office, reported missing on active service early 1945, later presumed killed.

In Memoriam

These were the men whose hands were joined with ours:
Linked in the common service of our trade
Each to his task brought strength men's life to aid,
To give delight and re-create their powers.
Then Britain called: they left the lighted scene,
The darkened room, the booth where swiftly speeds
The pictured strip that shadows drama's deeds:
To face a foe who would our world demean.

To-day we list their names and tell our loss,
Remembering brilliance, sturdiness or skill,
The right arm's strength—the beating heart now still,
The golden deed, that gleams amid Earth's dross:
Back to our task, we plan our craft's increase
To serve a broken world and bring it peace.

J. B.

Granada Theatres

ARMER, E. H., C.S.M., Queen's, accounts department H.O., M.E.F., January, 1944. BURGESS, I. C., R.A.F., manager, Kingston, killed in flying accident, 1941. BRUIN, W. M., L/Bdr., R.A., usher, Sutton, killed, 1940. BEETON, A., Pte., usher, Granada, Woolwich, killed, North Africa. BELLINGER, W., A/B., usher, East Ham, killed at sea, July, 1944. BARNETT, H. J., Cpl., Royal Berks, poster shop, Granada, killed with C.M.F., November, 1943. BLOUNT, K., Gunner, R.A., page boy, Granada, Tooting, killed serving as anti-tank gunner. COATES, F., Cpl., Royal Signals, accounts department, H.O., killed by flying bomb while on leave in London, August, 1944. CLARKE, L. R., Sgt./Pilot, office boy, Granada, Mansfield, killed over Germany, 1942. FAULKNER, R., Cpl., Royal Berks, stage hand, Walthamstow, killed, 1942. GAME, J. R., N/A., Fleet Air Arm, accounts department, head office, flying accident, September, 1941. HOLLAND, K., F/O., assistant manager, Tooting, killed in flying accident, December, 1943. LONGLEY, C. H. A., Sgt./Air Gunner, third projectionist, Granada, Maidstone, killed in operations, April, 1943. LANGHORNE, K. R., P/O., film booking department, head office, killed on first operational flight over Germany. PORTER, E., Wing/Com., D.F.C. and Bar, head office, killed, August, 1944, while over Stettin. TURNER, E. C. W., Sgt./Pilot, assistant manager, Granada, Willesden, killed on operations, 1941. WINSER, A. R., Pte., Royal Berks, fourth projectionist, Granada, Clapham, killed, Tunisia, 1943.

Metro-Goldwyn-Mayer

AGATE, G., Sgt., R.A.F., clerk, booking dept., London. MRS. DIX, B., cleaner, London, killed by enemy action. GOLDMAN, R., F/O., R.A.F., salesman, Liverpool. HUGHES, S., Sgt. Instructor, R.A., despatch dept. assistant, Liverpool. PURKISS, R., Ord. Tel., R.N., publicity dept., London. SPELLS, S., Trooper, R.A.C., clerk, counting house, London, died of wounds. TILLEY, W. C., Gunner, R.A., clerk, booking dept. WAGSTAFF, W. R., Sgt., R.A.F., stationery dept. assistant, London. WALKER, K., Pte., Paratroop Commando, clerk, invoicing dept., London. WILLIAMS, H. D., Second Lieut., salesman, Newcastle, died on active service. WALLIS, W., clerk, counting house, London, killed by enemy action.

National Screen Service

BRADSHAW, D., Pilot Officer. EDMUNDS, J., Pte., R.A.M.C. GARRATT, S., Supply Assistant. R.N. HOPE, P., Sgt./Pilot. ISRAEL, L., Flying Officer. SIMMONDS, T., Gunner; DE SOLLA, W., Gunner, both of R.A. TIPPLE, A., Flt. Sgt.

Odeon Theatres

ALLSOPP, V. H., Derby Odeon, second projectionist, reported missing January, 1945. ASTLEY, F., Llandudno, killed March, 1944. BANK, G., Bridgwater, second projectionist, drowned March, 1945. BEGG, J. A., Well Hall, manager, killed October, 1943. BENSON, G., Glasgow, Paramount, fourth projectionist, killed July, 1945. BROOKS, L., Playhouse, Guild-

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ford, projectionist, killed February, 1944. BRYER, K. J., Weymouth, fourth projectionist, missing presumed killed, October, 1944. BUNDY, R., Plaza, Romford, second projectionist, missing, October, 1944. BURDEN, J. A., Greenwich Traf., second projectionist, September, 1943. CAMPBELL, E. A., H.O. cashier, died March, 1945. CAMPBELL, J., Bolton doorman, died on active service. CANTRILL, C. S., Surbiton, chief projectionist, died July, 1945. CHAPMAN, R. H., Peterborough, second projectionist, killed on active service. CLARIDGE, F., Walpole, Ealing, chief of staff, killed June, 1944. COOPER, I. S., Littlehampton, second projectionist, died in hospital January, 1944. COPPIN, J. J., head office, killed. COWAP, W. T., Newton Abbot, foreman, November, 1942. CRIFFIELD, J. H., Redhill, second projectionist, July, 1940. CROZIER, H. T. A., Brentwood, attendant, August, 1944. DANN, N. G. N., Manor Park, Pavilion, Aldershot, chief projectionist, January, 1942. DAVIES, C. C., Llandudno, chief projectionist, February, 1942. DAVIES, H., Southsea, projectionist, killed October, 1940. DAVIS, L., head office, missing presumed killed, January, 1944. DUKE, M. J., Taunton, second projectionist, killed April, 1945. DUNNING, G. E., Camberley Regal, relief manager, missing June, 1944. FERGUSON, G. K. R., head office, general ledgers, November, 1944. FILBEY, J., head office, missing believed killed February, 1944. FLEXMAN, W. J., Al., Aldershot, manager, died of wounds January, 1943. FLYNN, J., Colchester R., attendant, killed October, 1944. FREEDMAN, J., Peckham, second projectionist, missing January, 1944. GREEN, W. S., Chester, third projectionist, April, 1941. HANCOCK, Falmouth, third projectionist, killed August, 1944. HOWARD, W., Burnt Oak, door man, killed March, 1945. HOYLE, A. H., Rotherham, second operator, died on active service August, 1944. JARROLD, C., Bury St. Edmunds, doorman, June, 1940. JENNINGS, W. C., head office, died on active service July, 1944. KEARMS, J. P., Dagenham Heath, second projectionist, killed June, 1944. KEEFE, V. G., Wimbledon Odeon, projectionist, killed May, 1945. KING, J. W., head office, died on active service July, 1943. KNIGHT, H. G., Southend Odeon, night watchman, killed October, 1944. LAMBARTH, E. J., head office, killed July, 1942. LANGLER, W. L., Odeon, Southend, doorman, killed September, 1940. LEWIS, C. E., Leicester Square, receptionist, killed April, 1943. LOVALL, S., Wrexham, fourth projectionist, killed April, 1945. MAZIN, F. M., head office, missing June, 1943. MCCONNOCHIE, R. A., Watford, assistant manager, killed September, 1941. MUTTAL, V., head office, August, 1941. PARKER, D., Southsea, third projectionist, killed July, 1944. PAGE, J., Ramsgate, doorman, killed April, 1945. PEARCE, R., Halifax, third projectionist, PLATT, F. H., Ramsgate, doorman, April, 1945. PRATT, C. F., Finsbury, attendant, killed September, 1944. RHODES, A., head office, killed October, 1941. ROGERSON, T., Lancaster, third projectionist, killed April, 1945. SANDERS, G., Worthing, projectionist, missing December, 1942. SHARKEY, J., Islington, foreman, killed in air raid June, 1944. SMITH, I. H., Aylesbury, second operator, April, 1945. SIMMONDS, A. S., East Ham, third projectionist, missing April, 1943. SPEDDING, L., Harrogate, chief of staff, died in Jap hands January, 1945. STEPHENS, C. J., Aberdeen, attendant, killed June, 1940. VAN INGEN, G. F., Foresters, Bethnal Green, Weymouth, fourth projectionist, missing October, 1944. WAREHAM, B. A., head office, debtors' ledger, killed June, 1945. WAREHAM, E. F., head office, missing July, 1944. WATKINS, H. L., Newport, Mon., second projectionist, August, 1942. WATKINS, V. R., Leicester Square, third projectionist, reported missing June, 1944. WOOD, J. E., head office, killed July, 1944.

Paramount Pictures

BAYLISS, FRED, Paramount newsreel cameraman, killed in Western Desert. LEWIS, ERNIE, Paramount newsreel cameraman, lost in operations over Kiel. PARER, DAMIEN, Paramount newsreel cameraman, killed in New Guinea. PEARCE, PATRICIA, junior clerk, accounts dept., Shenley, killed by enemy action 1945. SKELTON, D., Signalman, Royal Navy, ad. sales clerk, Cardiff, killed in action 1943. VOOGHT, G. W. D., Coder, Royal Navy, clerk, accounts dept., Paramount Theatres.

Pathe Pictures

CREEDY, KATHLEEN, ad. sales clerk, head office, killed by enemy action. EDMED, L., A.M.(L.), clerk, head office, missing, believed killed. JOHNSON, K., S.B.A., booking clerk, Birmingham, killed in action. SCOTT, E. A., Cpl., despatch clerk, Birmingham, killed in action. SMITH, GORDON, Capt., salesman from 1935 to 1938, Newcastle, died as result of wounds, 1943. VESSAZ, Mrs., cleaner, head office, killed by enemy action.

Pyrene

ALGAR, A., labourer; BROWN, G., stores clerk; CLOWERY, E., capstan operator; and CURTIS, J., shop clerical clerk, killed on active service. GRANDY, D., Miss, packer, killed by enemy action. GREGORY, J., sales clerk. HARDCASTLE, R., mech. engineer. HOPKINS, F., steel metal worker, and INNS, A., draughtsman, killed on active service. NOAKES, H., capstan operator setter; PALOMOBO, Mrs. N., packer, killed by enemy action. PARRETT, L., draughtsman, killed on active service. POWNEY, J., stores hand, killed on active service. ROBBINS, Mrs. K., packer, killed by enemy action. TIMBERLAKE, J., press operator, killed on active service. TOGNOLA, N., costs clerk, killed on active service. WHITFIELD, W., toolmaker, killed by enemy action. WINKLER, A., labourer, killed on active service.

RKO-Radio Pictures

CAIN, W. A., Gunner, records clerk (barring cards), wounded November, 1941, and lost when hospital ship was sunk. HANBURY, RALPH, managing director of RKO-Radio Pictures for five years, killed in his home at Elstree, September, 1940. INGRAM, J., Sgt., general clerk, killed in air raid, Malta, March, 1942. SMEED, Mrs. ALICE, head barring clerk, London branch, killed by enemy action, January, 1945.

Ship Carbon

ALLEN, GEORGE, general yardman, killed by enemy action. F/O. CLACK, SIDNEY A., clerk, bomber raid, Kiel, 1944. COE, ALECK, plating dept., Army, accidentally shot. DAVIS, WILLIAM, C. F., main ovens, killed by enemy action 1944. DIPLOCK, FRANK, saggar plant, killed by enemy action March, 1943. F/O. HUGHES, PATRICK, works office, killed over Essen, 1944. PARRY, ROBERT, Sgt./W'less Operator, maintenance dept., killed over Germany, 1945. RESTELL, LESLIE, general stores assistant, killed by enemy action 1945. SEGGAR, GEORGE, Pte., Sussex Light Infantry Transport, Normandy, 1945. STOKES, SIDNEY, 2nd. Lieut., buyer, Caen, Normandy, 1944. TOMLINSON, EDWIN B., Sgt./Glider Pilot, costing dept., airborne operations, Arnheim, 1944. WARD, Miss EDITH MARY, plating dept., killed by enemy action, V2 rocket, 1945.

Strand Electric

BUSH, CYRIL, Flt. Lieut., Pathfinder Squadron of Bomber Command, head office assistant accountant, killed over Germany, 1944. SEWELL, PETER R., Flying Officer, Bomber Command, head office clerk, killed over Germany, 1944. SHARPE, SIDNEY H., Flying Officer, Bomber Command, head office clerk, missing November, 1944, death not yet presumed.

Technicolor

ANDREWS, A. A., Royal Navy, negative developer, lost in action off Crete. BAUER, G., Royal Navy, sound projectionist, lost in naval action. HOBBS, W. C., Stoker, Royal Navy, boiler-house, lost in naval action off Narvik. MCCLAFFERTY, J., Intruder Pilot, R.A.F., camera dept, MCNAMARA, R., R.A.F., negative assembly dept. THOMPSON, C. D., chief electrician, killed by enemy action. WATTS, L. F., R.A.F., positive control dept.

20th Century-Fox

ALDRIDGE, I. K., Sgt./Air Gnr., R.A.F., despatch sheet clerk, London. BENNETT, E. J., Sgt., Army, junior salesman, Leeds. HALLETT, J. F., R.A.F., circuit clerk, London. JOHNSTONE, J., Army, driver, London. MALLETT, E. W., R.A.F., senior clerk, legal and collection. TAYLOR, J. H., A/B., R.N., salesman, Birmingham. Moss, L. H., Fleet Air Arm, junior film editor, British Movietone News, Ltd.

United Artists

BONAS, PETER, London branch manager, died September, 1945, as result of wounds received in Royal Navy, 1941. H OLTON, PHILIP, sales controls dept., killed in action 1944. HURLEY, R. J., junior clerk, killed in action July, 1944. MIDDLETON, C. G., Sgt./Observer, accounts dept., died of wounds 1944. PRENTICE, T., Pte., dispatch dept., Glasgow, killed in action. WHITFIELD, H. W., Pte., dispatch dept., Liverpool, died of wounds.

Warner Bros.

BATTISON, G. G., Sgt./Air Gnr., salesman, Glasgow. BENNS, S., Craftsman, R.E.M.E., driver, head office. BRAYFIELD, HARRY, studio employee, killed by enemy action. CHANDOS, R., Sgt./Pilot, salesman, Glasgow, Manchester. HARMER, J., Sgt./Glider Pilot, clerk in print dept., head office. HENDON, W. R., Pilot Officer, sharing terms clerk, head office. MASON, A., Sgt./Observer, New York report clerk, head office. MILLER, W. A., Pte., post clerk, head office. QUARTERMAIN, P. C., log book clerk, head office. ROE, E. A., Mrs. killed when Teddington Studios were destroyed by flying bomb. ROGERS, J., Miss, telephonist at Warner Theatre, Leicester Square, killed by enemy action. ROWLEY, C. J., P/O., salesman, Manchester. SALAMON, Doc, studio manager, killed when Teddington studios were hit by flying bomb. SHONE, J., Sgt./Air Gunner, log book clerk. SMITH, H. J., L/Cpl., R.A., accounts receivable clerk. SPELMAN, R. M. V., Sgt./Air Gunner, shipping clerk, Manchester. SPENCER, W. D., Writer, Royal Navy, branch auditor, head office. STEELE, JOHN, Navy, missing presumed killed, accounts dept., Teddington Studios. WEBSTER, L. E., Sgt./Pilot, trailer salesman, London. WHITE, G., A/C1, R.A.F., shorts salesman, Cardiff. YARDLEY, HERBERT, civilian casualty, sound dept., Teddington Studios.

Western Electric

ARCY, F. H., R.N., killed in action. GOLDSMITH, B. F., R.A.F., killed in action. KENNEDY, E. J., Army, killed in action. RENVOISE, C., R.N., killed in action. SMITH, N. J., Army, killed in action. WHEDDON, F. H., R.N., died on active service. WILDE, L. A., A.R.P., killed by enemy action. WILTON, J. H., R.N.V.R., died on active service.

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A.B.P.C.: DENT, HARRY, P/O., R.A.F., assistant film director at studios, killed in first massed raid on Berlin.

Academy, Bristol: RILEY, S., projectionist, killed in North Africa.

Adelphi, Liverpool: WILLIAMS, JAMES W., Flt./Sgt., manager, missing since raid on Nuremberg, May, 1945, now presumed killed.

Army Film Unit: KEEN, G., Major, director; RIGNOLD, H., Capt., photographer; MURRAY, J., Lieut., photographer; DAVIS, Lieut., photographer.
Photographers: CRAPPER, Sgt., MARTIN Sgt.; MACANDREWS, Sgt.; SMITH, Sgt.; DAY, R., Sgt.; COLEMAN, Sgt.; AMES, H., Sgt.; CLAGUE, W. N., Sgt.; GROSS, A. G., Sgt.; ROBINSON, D. H., Sgt.; WATKINS, R. V., Sgt.
FORD, Pte., clerk; MCGEE, Dvr., and ROSE, Pte., developer.

Atkinson's Pictures: BETTY, manager, Scala, Bristol, killed in tank battle, Libya. RILEY, S., third operator, Academy, Bristol, killed by land mine, Libya. WYATT, J., circuit engineer, killed in air crash, England.

Capitol, Leeds: POLLARD, WILFRED, Pte.

City Cinema, Peterborough: NEVILLE, E., Sgt. Gunner, R.A.F., second projectionist, killed after raid on Darmstadt, Germany, September, 1944.

Coltman Displays: WILSON, ROY M., died in military hospital, Gibraltar.

County Playhouse, Wigan: BANKS, PETER, Sgt. Air Gunner, assistant projectionist.

Crescent Cinema, Penmaenmawr: LEE, ERIC, Wireless Operator, Royal Corps of Signals, died of wounds, November, 1941.

Dees (Cinemas), Ltd.: DAWES, R. V., F/O. Air Gunner, shot down North of Sicily, April 1943.

Eskay, Ltd.: OWEN, GEORGE, Sgt., R.A.F., assistant projectionist, Tivoli, Sutton-in-Ashfield, killed on operations over Germany, December, 1944. THOMPSON, RONALD, Sgt. Observer, R.A.F., killed on operations over enemy territory, July, 1942.

Film Transport Specialists: KERR, R., Sgt., and MORWOOD, H. S., Sgt., drivers at Broxburn Depot, both killed at Tobruk while serving with the 14th Light A.A. Regt.

G.B.-Kalee: BROWN, A., Sgt., R.A.F., assistant manager, Newcastle branch, lost at sea in bomber.

Gaiety, Liverpool: WILLIAMS, W. J., Flt./Sgt., manager, believed to have lost his life as result of air operations over Nuremberg, March, 1945.

Leon Goodman Displays: LUKEY, Pte., K.R.R.C., and WARRINGTON, Pte.

Hall and Dixon: HOWLETT, THOMAS W., draughtsman and stage furnishing expert, killed in air raid, September, 1940.

Henderson's Film Laboratories: GASTON, Pte., 1st Herts Regt. C.M.F., film developing, and MCPHUN, G., film renovation.

E. J. Hinge Circuit: RICHARDSON, HARRY, Sgt., clerk and relief manager, killed on active service, March, 1942. ROBINSON, KEN, Sgt. Pilot, R.A.F., head office clerk, killed on active service.

Ilkeston Road Picture House, Nottingham: NEWMAN, R., Pte., Yorks and Lancs Regt., second projectionist, killed in action.

Jackson's Amusements: CLOSE, COLIN G. T., director, killed in action when destroyer *Exmoor* was lost in North Sea. HOOLEY, HAROLD, Sgt. Air Gunner, R.A.F., second projectionist, Tivoli, Burnley, killed in accident after landing from operations, May, 1942. KENYON, ARTHUR, R.A.F., third projectionist, Rialto, Rochdale, died in R.A.F. hospital.

Liverpool Majestic Picture Palace: WILLIAMS, ROBERT H., Sgt., Gunner, R.A.F., assistant manager, killed on sixth operational flight, November, 1942.

London and District Cinemas: DUNPHEY, MRS. E., usherette Globe, killed, August, 1944, by V1 while on her way to kinema.

HAWTIN, P. T., Sapper, 8th Army, junior projectionist, Capitol, killed in action, Tripoli, March, 1943.

Lyceum, Dumfries: JAGGER, JOHN, Sqdr. Ldr., manager, posted missing after operations over Germany, January, 1944, and later presumed killed.

Medway Cinemas: BUTLER, JACK, Pte., R.A.S.C., projectionist at Albany Cinema, Upper Norwood, lost in Italian prisoner-of-war ship sunk in Adriatic. CHAPMAN, L., Sgt., manager, Scala, Dartford, and Capitol, Wembley, killed when plane was shot down over Potsdam, September, 1941.

Modernisation, Ltd.: BOURNE, CYRIL, Flt./Sgt., Clerk of Works, killed over Norway, 1941.

Mole Richardson: PITHERS, Lieut., R.N.

Norman's Flm Service: GRAY, FRANK, Fleet Air Arm, assistant librarian.

Palace, Wednesbury: THOMAS, I. M., Sgt. Air Gunner, manager, shot down over Sicily, 1943.

Patersons (Glasgow), Ltd.: PATERSON, JOHN, Radio Officer, Merchant Navy, lost at sea, December, 1941.

Pavilion (Girvan): MCCLUSKIE, R.C.A.F., chief projectionist; and SMITH, PETER, Pte., S. Lancs Regt., assistant projectionist, killed in action.

Picturedrome, Eastbourne: ALDRIDGE, A., Merchant Navy, and DURNSFORD, L., Royal Marines, both third projectionists, killed in action.

Plaza, Birtley: MARSHALL, PHILLIP, J. R., Capt., R.A., manager, killed on active service.

Queen's Cinema, Cardiff: HUGHES, Lieut., R.A., Queen's Royal Regt., died of wounds received in action, Belgium, 1944.

Rock Studios, Elstree: SCHEYNE, Lieut., died on active service, Calcutta, May, 1944.

Jack Roe (Cinema Supplies): ROE ERNEST, J., Pilot Officer, R.A.F., managing director, lost over Normandy on D-Day.

Rialto, Swansea: BOUND, RONALD, Signal Sgt., S. Wales Borderers, chief projectionist, killed in Burma, August, 1944.

Rio Cinema, Forest Gate: STUCKBERRY, R., killed by enemy action, July, 1944.

Scala, Bristol: BETTY, E. C., manager, killed in North Africa.

Shaftesbury Cinema, Portsmouth: BUTCHER, H., Cpl., Hampshire Regt., second projectionist, killed in action North Africa.

Standard Cinema, Goldsmith Row, E.2: MARDEN, FREDK., second projectionist, killed in action on D-Day.

Strand Cinema Theatre Co., Douglas: CAVENDISH, JOHN, Pte., killed in action on Western Front, February, 1945; GAWNE, JOHN, Pte. killed in action, Anzio Beachhead, Italy, March, 1944.

Taylor, Taylor and Hobson, Ltd.: HARPER, D. W. F., P/O., R.A.F., testing room, killed March, 1943. YORK, R. O., L/Cpl., examination dept., killed at Alamein. SNASHALL, DESMOND, Officer Cadet, R.A.F., tool draughtsman, killed in flying accident.

Tivoli, Mumbles: QUIRK, JOHN, second projectionist, killed on active service.

Tower, Leeds: GIBBON, ALAN, Pte., and THURLOW, GEORGE, Pte.

W. W. Turner and Co.: BISHOP, Flt./Lieut., R.A.F., office staff, Birmingham, killed in August, 1944.

V. E. H. Cinemas: DEW, JOHN, assistant projectionist, Regal, Cromer, reported missing at Singapore since 1941. DUGDALE, FREDK., apprenticed projectionist, Regal, Cromer, killed by enemy action, July, 1942. GRAY, ALEX, P., L.A.C., chief projectionist, Regal, Cromer, killed at Castel Rosso, October, 1943.

W. Vinten: HAINES, IVAN, Flt./Sgt., R.A.F., draughtsman; HEYWOOD, LESLIE, O/S., Merchant Navy, fitter. LANSDOWNE, F. O. W., Lieut., R.A.O.C., cameraman with A.K.S., died in Burma. YENDOLL, T. B., Petty Officer, R.N., research development engineers.

Continued on page 21

Vivian Austin, as she appears in Universal's TRIGGER TRAIL for G.F.D. release

IN THE LAW COURTS

INJUNCTION AGAINST ARTISTES' ASSN.

LITIGATION concerning members of the Film Artistes' Association was before Mr. Justice Romer in the Chancery Division recently.

Reginald Arthur Parker, of Leinster Square, Bayswater, a member of the association, asked for an injunction to restrain the association, its officers or servants, from holding out that he had been expelled from membership or from excluding him from the benefits of membership. He was the plaintiff in an action in which the defendants were the association itself, the members of the executive committee, and Mrs. Winifred Lester, the casting manager.

The plaintiff alleged that ballot papers in the last annual postal ballot for election of a casting manager and nine members of the executive committee were tampered with or destroyed, and he asked that the ballot be declared void. When plaintiff made those charges he was expelled from the association.

Mr. Parker asked at the moment for the injunction only, as, by being excluded from membership, he was deprived of the chance of earning his living as a film artist.

Graham Brooks appeared for the association and for Mrs. Lester, Frank Foy, Robert Boyd, Jack Cannon and Tony Morelli.

It was stated that it had not been possible yet to serve James Carson, George Condor, Franklyn James, Freddie Field and Jack Sharp, the remaining members of the executive committee.

Mr. Justice Romer granted the injunction asked for until the first motion day next sittings. The defendants other than those represented in court would have liberty to apply to discharge the injunction on two days' notice.

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ROLL OF HONOUR

The following list of names has come to hand following the time of the KINE.'s Industry's Roll of Honour going to Press. For this reason it has, unfortunately, had to be placed out of alphabetical order:

Ilford, Ltd.

BARNARD, Doris E., killed by enemy action, plate backer. BIXBY, C., Pte., reported missing, presumed killed, emulsion dept. BREWER, GEORGE, gnr., Essex Yeomanry, cine film dept. BROOKES, BRIAN S. T., P/O, R.A.F., sales dept. BROOKES, WILLIAM A., Lieut., assistant emulsion maker. BROWN, V. J., Sgt., R.A.F., central eng. dept. CABLE, J., Pte., Essex Regt., emulsion dept. CORNELL, JOSEPH J., killed by enemy action, case packer. CROOKS, R., Grenadier Guards, storeman,

DEAN, J. W., P.O. Royal Navy, killed on active service, central eng. dept. DERRY, KENNETH F., L.A.C., R.A.F., emulsion-making dept. DUPREE, D., R.A.F., chemistry laboratory. GOODWIN, J., Sub.-Lieut., R.N., reported missing, presumed killed, emulsion dept. IKIN, LEWIS, Sgt., laboratory asst. JOEL, H. T., Staff Sgt., emulsion lab. KEMP, L. A., Tank Corps, emulsion lab. KERSLEY, CECIL, Gnr., R.A., reported missing, stores asst. KERSLEY, G., Pte., Selo Works.

LEAHY, J., Stoker, R.N., H.M.S. Repulse, asst. coater. MEACOCK, E. F., presumed killed while prisoner of war, January, 1944, chemistry lab. NICHOLSON, S., Pte., cine film dept. PECK, CHARLES E., A.B., R.N., cutting dept. RICHARDS, H. J., killed by enemy action, central eng. dept. SAVAGE, VERONICA J., killed by enemy action, new organic laboratory. SAYER, FLORENCE (Mrs.), killed by enemy action, glass washing dept. SCOTT, R., R.A.F., reported missing, believed killed, cine lab. SMITH, FRANK L., A.B., R.N., reported missing, presumed killed, export dept.

TOWLER, R., R.A.F., cine lab. TROWELL, NOREEN, Pte., A.T.S., photo printer. WALSH, JAMES, Pte., assistant emulsion coater. WARBURTON, WILLIAM, Pte., assistant emulsion coater. WEATHERILL, J. B., killed by enemy action, welder, central eng. dept. WEBSTER, LESLIE A., Sgt., R.A.F., export sales dept.

Empress, Runcorn: HEARN, JACK, Pte., died on active service.

Owen Cooper Theatres: DOWDING, CHARLES H. B., E.N.S.A., died on active service.

RCA: CLIFTON, JOHN J., Sgt., R.A.F. Bomber Command, costing clerk, killed over Germany, June, 1942. GLADWIN, KENNETH B., Sgt., R.A.F. Bomber Command, test room assistant. NORMAN-WRIGHT, KENNETH, 2nd.-Lieut., Scottish sales representative, killed May, 1940.

HE IGNORED DEMAND FOR LICENCE

When William Walsh, of the Strand Cinema, Balbriggan, was summoned in the local court by the Balbriggan Town Commissioners for using the premises from July 5 to the date of the case without being licensed in accordance with the Cinematographic Act, 1909. G. L. McGowan, solicitor for the defence asked for an adjournment "as there was not the slightest doubt that the case could be settled to mutual satisfaction."

T. Early, appearing for the Town Commissioners, said that it came to his notice as a result of a report by Mr. Russell, engineer to the County Council, that there were defects in the kinema.

One defect, said Mr. Early, was that, in the engineer's opinion, the projection room was not quite safe. Mr. Walsh was notified that one was necessary, and was asked to provide it. The letter was completely ignored. Three weeks elapsed and the request was repeated. It, too, was ignored.

Mr. McGowan: I am more familiar with the facts of the running of the kinema than Mr. Early and his advisers.

"The kinema is in existence for 13 years," went on Mr. McGowan. "It has been inspected year in and year out, and nothing was found wrong until this year."

District Justice Reddin: Both sides have been relieving their feelings. It seems to be the sensible thing to adjourn. I hope Mr. Walsh will comply with the requirements in the meantime.

BUXTON'S NEW BOLTON HOUSE

Regal (Bolton), Ltd. Regd. December 10. Capital £100 in £1 shares. Kinema, music hall or theatre proprietors. The first directors are: Harry Buxton (director of Buxton Theatre Circuit, Ltd.), and David Buxton (Kinema proprietor), both of 44, Oxford Road, Birkdale.

Solicitors: Swire and Higson, Manchester 2. Registered office: 7, Hargreave Street, Burnley.

Alterations to Paramount Liverpool Office

Early in the New Year permanent repairs will be carried out at the Liverpool offices of Paramount, which were damaged in the 1940 blitz. All the temporary partitioning will be removed and the offices arranged on the original lines.

Manager of the Liverpool branch is H. Nisbet.

Speakman Reopens The "Cosy"

Cosy P. H., Boaler Street, Liverpool, is to reopen on Monday (December 24) after having been closed for two weeks for renovations and repairs. This is one of the theatres with which W. J. Speakman is associated.

Eric Portman who stars in Two Cities' MEN OF TWO WORLDS, which recently finished production at Denham

IN PARLIAMENT

E.N.S.A. PAYS ITS WAY

IN the House of Commons recently, Gerald Williams asked the Secretary of State for War on what basis it had been decided that, as from January next, troops would have to pay sums varying between 6d. and 1s. for kinema shows provided by E.N.S.A.; whether any estimate had been made as to whether such charges were necessary to cover the cost of the provision of the entertainment or whether a substantial profit was envisaged; and whether he would make a full statement on the subject.

Mr. Jack Lawson said that this represented a return to normal peace-time procedure. The charge was intended to cover the cost which, in the case of E.N.S.A. kinemas, at present fell on N.A.A.F.I. funds.

Mr. Williams: Is the Minister aware that these charges are very nearly as great as those charged in this country after tax has been added? Is it right to fleece the troops for the benefit of E.N.S.A., who are already subsidised by N.A.A.F.I.?

Mr. Lawson: I should make it clear that this arrangement does not apply at present to India and S.E.A.C., and that it only applies to 35-mm. films and not to 16-mm. films.

Mr. Barnet Jannes asked the Secretary, in view of the recent order banning British troops in Berlin from all German theatres and kinemas, what arrangements were to be made to provide adequate alternative places of entertainment reserved for troops alone.

Mr. Lawson said that the ban, which was not new, was imposed for medical reasons. Adequate entertainment facilities existed at two theatres (one a German theatre, with evenings for troops only) and seven kinemas. He understood that these were rarely completely filled. The troops also had access to American shows.

David Farrar as he appears in TROJAN BROTHERS (Anglo-American)

"U.S. Scophony May Lose All Patents by the Government Action," —Says Engineer

PARAMOUNT AND G.P.E. HOLD 50 p.c. SHARES

THE U.S. Government, it was reported in last week's KINE., has filed an anti-trust suit against both Scophony companies, Paramount, General Precision Equipment and others. The Government case in the current court proceedings in New York is that "illegal cartel arrangements" have postponed television advance in the States and that Scophony patents gave Paramount and GPE western hemisphere monopoly and the British Scophony a monopoly in the eastern hemisphere.

The U.S. Government is seeking to force British Scophony to divest its holdings in the U.S. Scophony.

Financial Implications

Mr. Wikkenhauser, the general manager and chief engineer, of Scophony, Ltd., said that the company had so far received no official intimation of the reported lawsuit. The British company was a substantial shareholder in the Scophony Corporation of America, in which the other three companies named also held shares.

"All the British rights of patents which have been created by Scophony, Ltd., have been transferred to the Scophony Corporation of America, which was started in 1942, he explained.

"It was formed to exploit television patents which were created by the British Company. And the agreement was that Scophony of America would have the rights in the western hemisphere, and the original inventor of the patents, the British company, would deal in the eastern hemisphere. If the High Court in America annuls the agreements it will mean that the American company will have no patents at all, because all the patents have been originated by the British company, so the Americans will be cutting their own throats."

Here, for the benefit of KINE. readers, is the background to the court action described by V. J. Burt, the KINE. City editor.

In 1943 Paramount General Precision Equipment, together with Scophony, Ltd., formed Scophony Corporation of America to control American rights of patents of Supersonic method of television, developed in Britain. Paramount and G.P.E. were to hold 50 per cent. interest, and the balance was held by Scophony and others.

At present the Scophony interest is represented by 625 "A" shares of one dollar each out of a total capital of 2,000 shares of one dollar each.

Television Methods

Before the war Scophony concentrated on two fundamental systems of television:—

(1) The optical mechanical system, which was in successful use at the Odeon, Leicester Square, and at the Monseigneur, Marble Arch, and

(2) The Skiatron, which was the invention of Doctor A. H. Rosenthal, then in the company's employment but now a director of research of the Scophony Corpn. of America.

Scophony experts are confident that the solution of the problem of the use of the large screen will be found in these systems.

Apart from this, it is the company's policy to develop a television unit with a screen about 3 ft. by 2 ft., *and introducing colour*, with the further aim of producing a large unit suitable for public entertainment, also in colour.

Development Period

At the time of the last meeting in March, Sir Maurice Bonham-Carter, the chairman, suggested that such units could not be brought to the point of satisfactory commercial exploitation without a considerable period of development.

"We believe that the introduction of colour in television," he added, "will prove an important step towards improving the final quality of the picture.

"An increased frequency band will be needed, but the transmission and reception of this should not present great difficulty.

"The transmission and reception of a wider frequency band should not create undue difficulties. It is also anticipated that the country can be covered for the reception of television by a wireless relay system."

BLACKPOOL TOWER MAKES PROFIT OF £67,837

NET profit of Blackpool Tower Company for year to October 31 last was £67,837, compared with £61,416.

Net revenue from the Tower, Palace, Grand Theatre and other properties was £78,154, against £73,050; interest received £2,000 (same), on investments £3,034 (£3,153), on bank accounts £1,524 (£,1,400); dividend received from Blackpool Winter Gardens and Pavilion £13,125 against £11,813.

Another £30,000 is placed to depreciation, and £10,000 (same) to maintenance and contingent fund.

Total distribution is raised to 25 per cent. against 22½ per cent., and £52,061 carried forward against £46,986 brought in.

The net revenue of the Blackpool Winter Gardens and Pavilion Company was £54,531 against £51,395.

A.P.P.H. EXPECTS IMPROVEMENTS

At the annual meeting of Associated Provincial Picture Houses recently, Arthur Rank's statement revealed that the first months of the current year showed promise of considerably improved trading profits.

The company is maintaining its policy by providing the best possible entertainment in the theatres. Mr. Rank stated that they had every reason to be gratified with the successful results shown by British films, in particular by the films made in the studios of associated companies, during the past year.

The drop in the combined trading profits was due to reduced takings at theatres situated in areas most seriously affected by aerial activity during the year under review—to May 31, 1945.

During the year, the debenture, mortgage and loan indebtedness of the group has been re-arranged on more favourable terms.

SOUND CITY HAS LOST ITS RECORDS

Loss of the company's records, due to enemy action, has held up publication of the results of Sound City. Even now the directors have been only able to produce results for the year to May 31, 1944.

These show a net profit of £29,364, compared with £38,676. After deduction of taxation provision, the net figure is £9,593, which enables the company to reduce its debit balance from £78,379 to £68,786. In such circumstances the directors recommend no distribution of profits.

Norman G. W. Loudon, chairman and managing director, in his annual statement at the meeting last week, said that the accounts would have been issued at a much earlier date but for enemy action. The company's buildings suffered badly and destruction of records was considerable.

Repair of the damage was now proceeding, the company's records are being brought up to date, and the issue of the 1945 balance sheet can be expected in the near future.

Reasons for the reduction in the 1944 profits was due to the virtual completion of the special branch of Government work on which the company was engaged, notably the system of decoy defence.

A letter of thanks had been sent by the Air Ministry to the company and its staff, in which the Ministry says: "In addition to the large proportion of constructive work, your firm was responsible for the original experiments and design of nearly all the equipment used."

MORTGAGES AND CHARGES

Portmadoc Cinemas, Wolverhampton.—Mortgage on Coliseum Cinema, Portmadoc, with goodwill, dated November 14, 1945, to the National Provincial Bank, Ltd.

Crescent Cinemas (Penmaenmawr), Ltd., Wolverhampton.—Mortgage on Crescent Cinema, Penmaenmawr, with goodwill, dated November 14, 1945, to National Provincial Bank.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord.	100/6	+ 1/6
Assoc. Brit. Pic. Corp. 5/- Ord.	21/-	+ -/3
" 6% Pref.	27/6	—
" 4½% Debs.	£106xd	—
A.P.P.H. Ord.	29/3	+ -/3
Brit. & Dom. Films (12/-)	23/6	— -/6
Brit. Lion 7½% Pref. (10/-)	13/-	—
Capital Prov. News 5/-	12/4½	— -/7½
Cine. Television, "B" Ord.	5/9	+ -/6
Dufay-Chromex 5/- Ord.	4/3	+ -/1½
Gaumont British Ord. 10/-	24/-	— 1/-
" "A" Ord. (5/-)	18/-	—
" 5½% 1st. Pref.	24/6	—
" 4½% Debs.	£103½xd	—
General, The, Prefd. (6/8)	12/6	—
" 6½% 1st. Mort. Deb.	£104½	—
Kinemas (5/-) Ord.	10/1½	— -/1½
Mde. Tussaud 1/- Def.	4/4½	—
" £1 Prefd. Ord.	23/9	—
Moss Empires £1 Ord.	42/9	— -/3
" £1 Cum. Pref.	23/4½xd	—
Odeon 5/- Ord.	42/-	— 2/-
" 6% Pref.	27/6xd	—
Odeon 5% Debs.	£104½xd	—
P.C.T. 10% Cum. Pref.	37/3xd	—
" 7½% "A" Pref.	32/6	—
" 7½% "B" Pref.	32/-	—
" Const. 7% Pref.	29/3	— -/9
Scophony (5/-)	5/-	+ -/1½
Sound City (Films) 6% Pref.	15/7½	— -/4½
Stoll Th. Corp.	18/1½	— -/3
Twentieth Cent. Ord. (5/-)	3/9	—
" 6% Pref. (10/-)	9/-	—
Union Cinemas 1st. Pref.	21/4½	—
" 2nd Pref.	21/-	—

£1 shares unless otherwise stated.

XMAS CAUSED MARKET DROP

By Our City Editor

BUSINESS died down in the kinema market with the approach of the Christmas holidays. The latest Rank deal failed to electrify the market as on a former occasion. Gaumont, in fact, fell 1s. to 24s., British and Dominions 6d. to 23s. 6d., and Odeon 2s. to 42s. A.B.P.C. were 3d. higher at 21s., while Cinema Television were still in demand from America and rose 6d. to 5s. 9d.

African Theatres have now crossed the £5 mark at 100s. 6d., a further gain of 1s. 6d., but Capital and Provincial News reacted 7½d. to 12s. 4½d. on profit-taking following their recent sharp advance. Scophony hardened to 5s. on attention being drawn to their American interests by the Anti-Trust proceedings.

£500 TRIBUTE FUND STARTED FOR SECRETARY

President: "We Must Control 16-mm. with K.R.S. Aid"

FULFILLING an earlier promise, George H. Scarborough (President), accompanied by W. R. Fuller (General Secretary), attended the December meeting of the South Wales and Monmouthshire branch of the C.E.A. held at the Park Hotel, Cardiff, on Friday (December 14). Jackson Withers presided over an increased attendance and extended a welcome to the visitors.

MEREDITH JONES (Pontycymmer), at the outset of the business, said he understood that their branch secretary (W. J. Fooks) had been doing the work for over a quarter of a century. It was a very general thing throughout the country that when a secretary reached that stage some recognition was made of his services. A quarter of a century was a long time to be doing this work, and during the period of years he (Mr. Jones) had attended their meetings he had very much appreciated the valuable work carried out and guidance by the secretary.

It was customary among Welsh people who went along to funerals to come back and say, "What a fine fellow he was." At the same time he wondered whether they appreciated that man's work. He, personally, believed in giving something tangible while a person was alive and he moved that a presentation be made to Mr. Fooks to mark their appreciation.

W. J. KEY, in seconding, said that apart from his pre-war record, they knew that during the six years or so of the war he had achieved much on behalf of the exhibitor. As one who had accompanied him on deputations to the local authorities on matters of great importance to the Trade he could testify to the able way Mr. Fooks had presented their case on staggered hours and other matters with the result that they gained their point.

"No Precedent"

The PRESIDENT: We would like to have the honour of starting this—that is to say head office—and the amount will be 25 guineas. He added that this did not create a precedent. It happened all over the country. It went before the Finance Committee and they always with the greatest pleasure subscribed 25 guineas. He could say that head office appreciated Mr. Fooks very much.

ARTHUR B. WATTS (Cardiff), JOE MORGAN (immediate past-president), T. E. MERRILLS (Swansea), W. R. FULLER, W. BERRIMAN (Pontypridd) and R. DOONER (Maesteg) all added their tribute.

Following a short discussion, it was decided to make the minimum sum towards the Testimonial Fund one guinea per hall, and the target to be aimed at £500.

Arthur Watts (treasurer), W. Berriman and R. Dooner were appointed to launch the fund.

"Review News Contract"

ARTHUR B. WATTS gave a report of the proceedings at the last General Council meeting and mentioned that the council had decided to further co-operate with the Ministry of Information.

ARTHUR ANDREWS (Cardiff) inquired as to the position with regard to the newsreel contract, and the GENERAL SECRETARY said that while they never wanted this supplementary contract it was forced on them owing to the shortage of film stock. The only way to get rid of it was by getting the film stock back.

T. E. MERRILLS inquired whether at some future time consideration could be given to reviewing the existing standard contract which, to his way of thinking, was very one-sided. It was all in favour of the renter right through.

The PRESIDENT replied that the question of a new form of contract had been brought forward on many occasions. On the last occasion the renters put forward a new draft contract and actually there was no improvement on the old one. They were still bound hand and foot. The fact that that report had been issued might make the renters think about some modified form of contract, but he did not suppose it would come about soon.

Annual Meeting

THE SECRETARY reported that the annual meeting of the branch would be held on January 15, and that nominations should reach him by December 29.

Problem of Damaged Copies

REPLYING to A. MORGAN (Blaenavon), who asked what remedy an exhibitor had if he returned a film because it was not showable, the GENERAL SECRETARY said that if it meant that he had to close his hall for the night he then had proof of the loss sustained. It was necessary to prove the damage suffered.

A. B. WATTS inquired whether distribution of M. of I. films could be speeded up.

The GENERAL SECRETARY: I should like the new arrangements when they get going to show some improvement, and if we are successful in the matter of film stock we should have more copies in circulation.

At this stage, the CHAIRMAN, referring to the presence at the meeting of H. Victor Davis, remarked that it was a great pleasure to see him in their midst.

Mr. DAVIS, replying, remarked that they were not only celebrating that day a triumph over the enemy, but also a personal triumph for Jackson Withers.

President's Address

THE PRESIDENT, addressing the gathering, thanked the branch for inviting him down. Referring to the complaint regarding bad copies, he said he thought that in the immediate future some more film stock would be available and thus enable renters to replace these bad copies and so be of better service to later runs.

One thing that had to be tackled was the reduction in Entertainment Tax. They knew that many other trades were pegging away at the Chancellor of the Exchequer in order to get a revision of present high taxes, but the kinema Trade was in a very peculiar position regarding prices.

Dealing with film rentals, he said that here was a very contentious matter. They had been buying in the sellers' market. They would remember that some years ago they had small exhibitors' terms introduced. That fell away due to various reasons, and he was of the opinion that they had passed the peak of their earnings. The public would need some of the money they had been spending with the exhibitors for other purposes.

With regard to M. of I. films, he thought there was a certain amount of suspicion in the General Council that the officers had compromised the association in the matter of showing those films. That was not so. They told the Ministry quite frankly that they must abide by the decision of the General Council. So that if there was anyone suspicious that the officers were trying to pull a fast one he wanted to disabuse their minds on the point. No political propaganda was to be included in the films.

16-mm. Arrangements

On the subject of 16-mm. films, they were here for good and the C.E.A. could not stop them, but they had got to try and control them in conjunction with the K.R.S.

What they had got to avoid was, for example, someone coming to Cardiff and setting up a 16-mm. outfit and just getting away with it. That would be distinctly unfair competition. The exhibitor, of course, had heavy overheads, such as taxes, etc. He had no doubt that they would have good support from the other side in regard to regulating these films.

The question of an apprenticeship scheme was an important one. They had met officials of the Ministry of Labour on two occasions, and it appeared to be the Government's policy to interview all traders. They had already interviewed scores of trade schools with a view to getting them interested in the introduction of an apprenticeship scheme. Unless they were going to be left high and dry, and take what was left, they had got to enter into some arrangement to train apprentices, and he ventured to say that it would be a good thing for the Trade.

They could not expect to carry on their business satisfactorily unless they got some first-class projectionists because they had the power to make or mar the show. He thought to introduce an apprenticeship into the Trade would in the long run prove beneficial.

SOUTH WALES

"Two Sisters from Boston"

Kathryn Grayson and Peter Lawford as they appear in TWO SISTERS FROM BOSTON (M-G-M) for trade show in the New Year

Obituary

WILLIE SHAW—WAS A RENTER AND EXHIBITOR

THE death occurred on Sunday morning of Willie Shaw, one of the best-known film personalities in Glasgow.

Associated with the business for nearly 30 years, Mr. Shaw had been in all its branches.

He was with Pathé Frères' Glasgow office for many years, had been booking manager for many kinemas, and, 12 to 15 years ago, bought the site and put up the Rhul Picture House, Burnside, acting as its first manager and director.

When taken over by A.B.C., Willie was later transferred to the Waverley Picture House, Shawlands, but returned to Burnside in the summer.

He was also a director of the Tudor Cinema.

He was one of the founders of Lodge Anima, Glasgow, of which he was a Past Master. He was also a past president of the Cinema Club, Glasgow.

At the funeral at Rutherglen Cemetery on Tuesday, a representative section of the Trade paid tribute to him.

KINEMA TO BE GIANT ICE PARLOUR

The old Westover Cinema and Skating Rink, Bournemouth, is to become the "largest ice-cream parlour in the world."

Such is the scheme proposed by Louis I. Michaels, the chairman and managing director of a drapery store in the town. There will be seating accommodation for 2,000 people, and a continuous flow of entertainment.

It is also proposed to set the balcony aside for international sporting events.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Children of the Soviet Arctic (Soviet Film Agency)—Russian.	62 min. (U)	D. Sagal, I. Fedotova.	... Documentary narrative which depicts vividly the forming of a school in the Arctic circle for the Chutzchis, a superstitious race of hunters.	**Very good booking for progressive theatres.** (C)
Marriage ... ... (Soviet Film Agency)—Russian.	44 min. (U)	Erast Garin, Zoya Fedorova.	... Dull picturisation of a Chekhov comedy. Satirising the bourgeoise. Excellent caricature types but no general interest.	**Mediocre booking.** (C)
***Take a Chance** ... ... (New Realm)—British.	61 min. (A)	Claude Hulbert, Binnie Hale, Henry Kendall.	... British farcical comedy originally reviewed in KINE., issue of January 21, 1937.	**Usable second for smaller halls.** (C)
***Trojan Brothers, The** ... (Anglo-American)—British.	85 min. (A)	Patricia Burke, David Farrar, Barbara Mullen.	... Highly-coloured melodrama of show business with a strong sex interest. Staging good and feminine appeal obvious.	**Average "double bill."** (NC)

* A British Picture.

(CC) Excellent for children. (C) Suitable for children. (NC) Not for children.

REVIEWS FOR SHOWMEN

The Trojan Brothers

Anglo-American. British (A). Directed by Maclean Rogers. Featuring Patricia Burke, David Farrar and Barbara Mullen. 7,800 feet. Release not fixed.

HIGHLY coloured melodrama of show business, telling how a vaudeville star's infatuation for a worthless society woman nearly wrecks his own life and his comedy horse act. The tale has tremendous possibilities, but, unhappily, David Farrar, who plays the lead, is not entirely equal to its wide emotional demands. Stilted, not to say banal, dialogue also lets it down. Fortunately, its shortcomings do not wholly impair its feminine appeal. A potential woman's picture, it should register on the average double bill.

Story.—Sid Nichols, a gay young fellow, Benny Castelli and his homely wife Maggie make the big time with a comedy horse act. They are billed as "The Trojan Brothers." On the night of their tenth anniversary, Sid meets Betty, glamorous wife of Cyril Todd, a financier. Unhappily married, she encourages his advances. About this time, Maggie announces that she is going to have a baby. She retires from the act and Ann Devon, a pretty and sympathetic dancer, takes her place. Cyril decides to divorce Betty and name Sid as co-respondent, but before he can take action he is drowned in mysterious circumstances. There are quarrels and the act breaks up. Now free of Cyril, Betty has no more time for Sid and rudely gives him the air. The blow arouses murder in Sid's heart but Benny and Ann restrain him in the nick of time. The old act, now a foursome, returns to the top of the bill.

Acting.—David Farrar is unable to get under the skin of his part. He aims too high. Patricia Burke, Bobby Howes, Barbara Mullen and Lesley Brook are adequate.

Production.—The picture has a promising basic plot and colourful stage and backstage by-play, but uninspired acting and trite dialogue prevent its stout and intriguing threads from weaving into a powerful and pulsating whole. Nevertheless, the basic story is always fascinating for both men and women, and this is the offering's main passport to popular box-office success. In short, there is much to exploit, though not to grip.

Points of Appeal.—Unusual, sex-flavoured story, strong feminine angle, quota ticket and provocative title.

Marriage

Soviet Film Agency. Russian (U). Directed by Tridor Annensky. Featuring Zoya Fedorova and Erast Garin. 4,000 feet. Release date not fixed.

ANTON CHEKHOV'S satire on a facet of bourgeois life comes very tamely to the screen. The caricatures of a bride, her groom and their entourage are first rate, but they never really come to life and the humour strikes a very ingenuous note at times.

Story.—A man forces a local "swell" to marry his daughter because for a year he has been entertaining him at his house. Unwillingly, the latter agrees, but demands a slap-up wedding and a General as a guest.

The picture then concerns itself with by-play between the bride and groom, the guests, the parents and an ex-suitor.

It ends with the groom getting very drunk and causing damage which leads him to the police station.

Acting.—Alexei Gutov is good as the father and Fenya Ranevskaye is an admirable pantomime dame as the mother.

Erast Garin might have stepped straight from a drawing in *Punch* of a Victorian "masher."

Zoya Fedorova is fair as the bride.

Production.—The settings show a middle-class home of the Czarist era and action is limited by dialogue to which the sub-titling obviously cannot do justice. If one could have understood the whole of the repartee and innuendos the impression would have been doubtless different.

Satire is strong, but early moments rather crude. There is one touch of pathos—the "General," who is supposed to have been paid to attend the wedding, discovers this and upraids them for treating an officer in such a shabby manner. Incidentally, he turns out to be of naval not military rank.

Points of Appeal.—Picturisation of a Chekhov comedy. Incisively drawn types.

Children of the Soviet Arctic

Soviet Film Agency. Russian (U). Directed by Mark Donskoi Featuring D. Sagal and I. Fedotova. 5,700 feet. Release date not fixed.

A VIVID narrative documentary which depicts with realism and interest the formation of a cultural centre in the Arctic wastes where a superstitious tribe, the Chutzchis, make a meagre living by hunting seals, bears, etc.

The head of the mission, a doctor and a young school teacher, have not only to fight against superstition, but against the legacy left them by unscrupulous traders who had swindled these simple people right and left.

The gradual winning over of the elders is shown with a wealth of detail and their customs and mode of life are also interestingly and dramatically depicted.

There are tragic moments when a small boy dies and the villagers blame the doctor and take their children away from the school to which they had allowed them to go grudgingly.

The acting is excellent throughout and the children natural and engaging.

Points of Appeal.—The realism and interest of an experiment in cultural development.

REISSUE

Take a Chance

New Realm. British (A). Directed by Sinclair Hill. Featuring Claude Hulbert, Binnie Hale and Henry Kendall. 5,520 feet. Release not fixed.

HERE we have a British farcical comedy which tabulates the fabulous adventures and misadventures of a dude racing tipster. When originally put out by A.B.F.D. and reviewed in the KINE. issue of January 21, 1937, it was classified as a "fair average light booking." Since then it has been cut by roughly 1,000 ft. and the modificatien gives it much-needed pep. It should get by in the smaller halls as a second.

Points of Appeal.—Stars, footage and "neutral" quota classification.

ROBERT NEWTON

in

"NIGHT BOAT TO DUBLIN"

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BRITISH PICTURE

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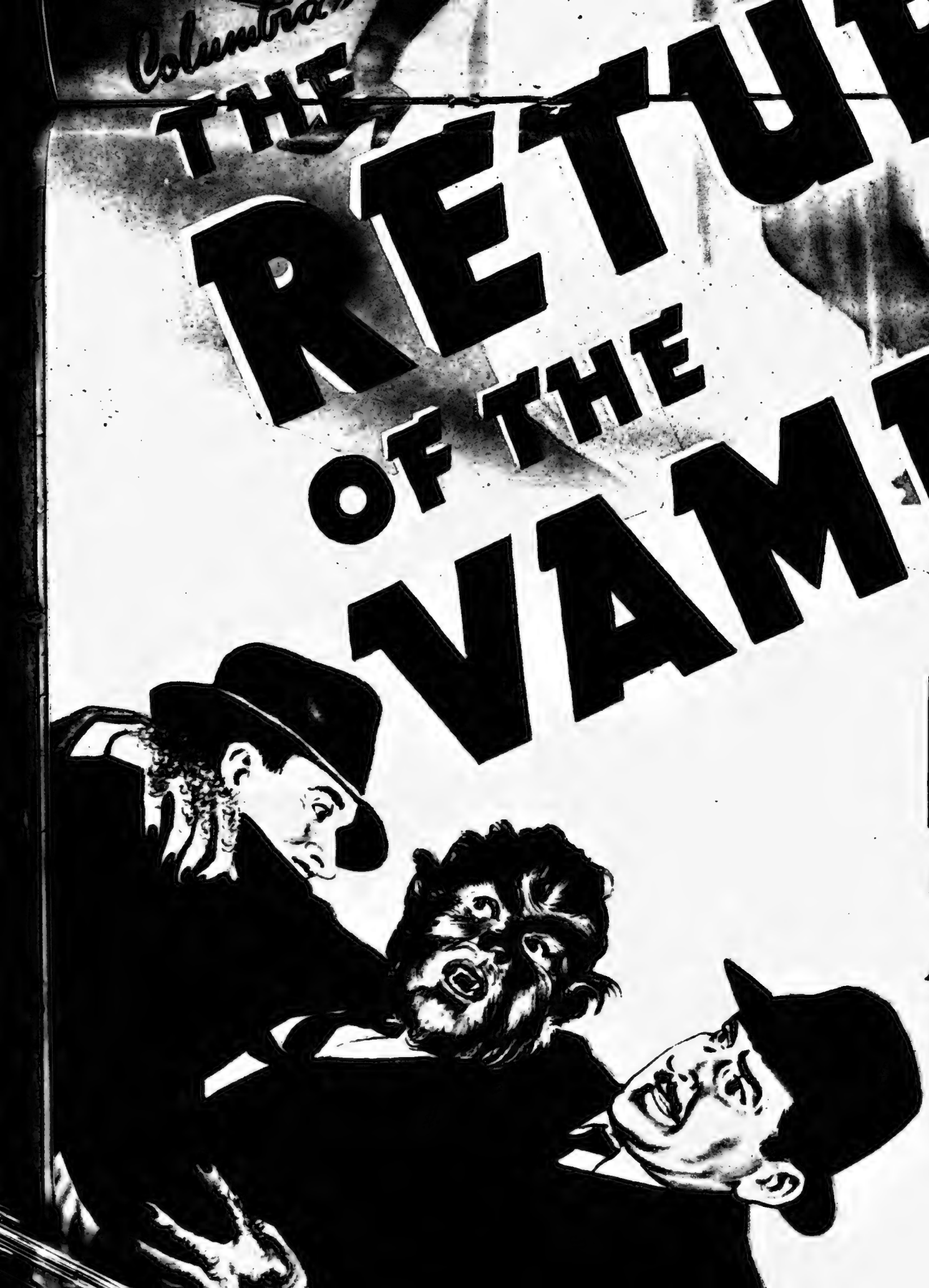

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FRIEDA INESCORT • NINA FOCH • MILES MANDER

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Directed by LEW LANDERS *Produced by* SAM WHITE

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TUESDAY, JANUARY 1st

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"NIGHT BOAT to DUBLIN"

AN ASSOCIATED BRITISH PICTURE

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HERBERT LOM · JOHN RUDDOCK · MARTIN MILLER

DIRECTED BY LAWRENCE HUNTINGTON ASSOCIATE PRODUCER HAMILTON INGLIS

"WE HAVE ATTAINED A PERMANENCY OF DISTRIBUTION"

A New Year Message from J. ARTHUR RANK

HERE is J. Arthur Rank's creed. In a New Year message to the Industry, he sets out what he believes to be the best plan for British production in 1946. He describes what his organisation has achieved in the way of world market outlets for British pictures. He says:—

While individual British films and small groups of our films have in the past obtained fine distribution in America, there has never been any permanent machinery to ensure co-ordinated distribution of our product under a long-term programme.

We have now attained that permanency of distribution which the British film Industry has lacked since its very inception. Our producers are now armed with the knowledge that two great Anglo-American organisations are pledged to work without cease to give our films the widest possible audiences that their merit deserves.

There is an even deeper significance in our new relationships with our American partners of United World pictures and in the Eagle-Lion reciprocal distribution system.

For the first time in the history of motion pictures there will be a free interchange of ideas, of talent and of experience, between major elements in both our industries. This can only result in the production of better films and in better understanding between our nations. We are proud of our British films.

We believe they have taken tremendous forward strides despite all obstacles. But none of us is yet satisfied. We are determined that in each film we make there will be more and more progress toward entertainment acceptable in the world market.

We know that the final answer lies in the films themselves.

Lena Horne and Avon Long in the "Liza" number from M-G-M's ZIEGFELD FOLLIES

OPERATORS HAVE FILM FIRE DRILL

NOTTINGHAM is believed to have made kinema history on Sunday when, through C. B. Kirk, local secretary of the kinema section of the N.A.T.K.E., in conjunction with the N.F.S. and representatives of John Kerr and Co., fire protection engineers, a demonstration of fighting film fires was held.

No fewer than 138 invitations had been sent out by F. A. Prior, local C.E.A. secretary, and a company of over 50, representative of most of the houses in the city, was present. Most of the younger projectionists and some of the N.F.S. personnel had never seen a film fire.

Prior to the practical demonstration the company saw films in the N.F.S. lecture room on different types of fire and the best methods of tackling them.

The actual fire was arranged in an Anderson shelter, double the length of those supplied to householders during the war. Within a second or two it was completely filled with dense smoke. The extinguishers were turned on and left to put out the fire, which they did, although coils of film were still smouldering some time after the smoke had cleared.

Manchester Watch Committee has granted stage play licences for the Apollo kinema, Ardwick, and the Capitol kinema, Didsbury, for the period ending March 31, 1946.

BIRMINGHAM TRADE COMFORTS FUND CLOSES

THERE are still some 60 members of Birmingham film Trade staffs on service, and, as for the past five years, they will receive a special Christmas gift from the Birmingham Film Trade Comforts Fund.

The Chairman, "Vic" Jones (20th Century-Fox), informs the KINE. that the committee has decided to close the fund which has regularly provided monthly gifts of 10s. for all the "boys and girls" in the Forces formerly engaged in the local Trade. The balance in hand will be shared out among those still away, and the majority of them will receive their final gifts from their colleagues at home prior to Christmas Day.

METRO TO MAKE ATOM STORY

A cable from Hollywood announces that M-G-M will, in the immediate future, start production on "The Beginning of the End," a film about the atomic bomb.

During the past month the company's research staff has been in consultation with the group of scientists at Oak Ridge, Tennessee, where the bomb was developed. The picture has the official endorsement of General Leslie Goves, who headed the Army side of the project.

Sam Marx, producer, has had two conferences about the film with President Truman.

U.S. Renters Hit by Anti-Trust Law

The U.S. Government, claiming that distributors violate the present trust laws, is pushing forward plans to force distributors to rid themselves of kinema circuit interests.

The Government attitude, reports the KINE. New York correspondent, is that if distributors say that such an action would ruin their business, they must go to Congress or have new laws changing the trust laws.

HEYWOOD IS IN FAVOUR OF S.O.

Ten members of the Heywood (Lancashire) Town Council abstained from voting when the question of Sunday opening was discussed. The motion, however, was carried by 13 votes to 8, and the matter will be referred to the appropriate committee for consideration and report.

In a lively debate, Coun. John Cook, J.P., secretary of the Weavers and Winders Trade Union, called for Sunday opening. "Our young people crowd the buses to get to neighbouring towns for their entertainment. I see no reason why they shouldn't get it here," he said.

"The kinema," Coun. Cook maintained, "was a harmless attraction that kept the people off the streets and out of public-houses."

He considered that a town poll should be taken to decide whether or not the kinemas should open on Sunday.

The Town Clerk admitted that since the motion was proposed he had received a request from an exhibitor for Sunday opening. Coun. Brown asked what kind of films would be shown. Coun. Barrett replied, "Old ones."

Kidderminster Kinema is Redecorated

The Grand, Kidderminster, has recently been redecorated.

The lighting system has been modernised by new fittings; but the most spectacular feature has been the inclusion of a ceiling device in the auditorium, consisting of a large glass screen, centrally placed, which diffuses the light from 60 bulbs, giving a pleasing variety of colours.

The management remains in the hands of R. C. Gudgeon and H. Blent, who were among the original KINE. Showmen.

The New Abbey kinema, Abbeyfeale, Eire, which seats 955 people, has just been opened

David Rose Describes New Product

DAVID ROSE, managing director of Paramount, says that in Paramount releases for the New Year some of the greatest stars in Hollywood are to be seen in the company's productions.

Jennifer Jones and Joseph Cotten, supported by Gladys Cooper, Anita Louise, Ann Richards and Robert Sully, head the cast of Hall Wallis' "Love Letters," which is based on the novel by Chris Massie.

This drama, with its psychological undercurrent, has been acclaimed by Press and public alike.

Betty Hutton is teamed with Barry Fitzgerald in B. G. DeSylva's "The Stork Club." This is a sparkling comedy with music, built around the New York rendezvous from which the film takes its title. The cast includes Don DeFore, Bill Goodwin, Robert Benchley and new singing discovery Andy Russell. The film was directed by Hal Walker.

London Background

"Kitty," from the novel by Rosamund Marshall, co-stars Paulette Goddard and Ray Milland in an elaborate drama in the London setting of 1780s.

Directed by Mitchell Leisen on a lavish scale, this production brings to the screen the story of one of the first of the "gold-diggers," and Paramount's film of her life gives Paulette a most scintillating rôle.

Romance, music and intrigues are the keynotes of the Dorothy Lamour-Arturo de Cordova subject "Masquerade in Mexico." In this colourful story south of the Border, Dorothy Lamour does her first big specialty dance for the screen.

In the course of the story she puts on what is virtually a one-woman fashion show, with some of the most "stunning" creations by the studio's chief designer, Edith Head.

Mitchell Leisen directed. The cast also includes Patric Knowles and Ann Dvorak.

Sea Epic

One of the most famous of all sea stories, "Two Years Before the Mast," is adapted from the novel by Richard Henry Dana. This epic of marine literature, directed by John Farrow, has a strong cast headed by Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Albert Dekker and Howard da Silva.

Olivia de Haviland returns to Paramount, with Ray Milland and Sonny Tufts as co-stars, in a comedy romance, "The Well-Groomed Bride," directed by Sidney Lanfield. Here is a bright piece of entertainment with modern San Francisco as the setting.

Veronica Lake and Eddie Bracken, who have been seen together in previous Paramount subjects, are teamed with success in "Hold That Blonde," an action-ful comedy about a millionaire who steals things without realising the fact and a girl who is an unwilling member of a gang of jewel thieves.

THE "KINE.'s" DUBLIN CORRESPONDENT HAS BEEN MAKING A POST-WAR SURVEY OF THE IRISH TRADE. THIS IS HIS REPORT:

Ireland is Getting Back on its Feet—But There are Many Problems Ahead

HOW are the film topics of the day affecting Ireland? That is the question the KINE. set its Irish correspondent to answer—and here is his reply. He has been visiting exhibitors and renters, asking them about 16-mm., British pictures and Sunday opening. From their replies he has painted a pen picture of what Ireland is like to-day. He writes:—

Limerick, one of the oldest cities in the west of Ireland and adjacent to the big aerodromes of Rineanna and Foynes, day by day coming more into the news, is probably the only important town in Eire whose kinemas do not open on Sundays.

Richard Williams, managing director of the Carlton in Limerick, tells me about a party of Americans who were stranded in the city one Sunday and were very disappointed when they were unable to see a "movie." Some of them even paid hire charges to get away from Limerick to some place where they would not feel bored.

Williams points out: "Limerick is fast becoming a 'stepping stone' between the Old and New Worlds, and as such should be one of the most up-to-date cities in Europe. I am afraid that it is the only city of any importance in which at this age we have no kinema on Sunday.

"You will hear it said by certain elements in the city that 'we want to keep Limerick unique and observe the Sabbath as it should be,' but in my opinion that is only a half truth as there are entertainments such as revues, boxing, wrestling, dancing and whist drives which take place every Sunday without fail, the kinema being the only sacred spot."

Williams stressed his point still further, going on to say that "Sunday is the only day in the week on which the family can get together, and although a film is the only entertainment which would please every member and keep them together, they are deprived of the opportunity and drift apart."

What About 16-mm.?

Has the 16-mm. a future in Eire?

Although there are few instances, as yet, of 16-mm. being used in Ireland, except in some schools for educational purposes, yet the lay-out of this country may lend itself to sub-standard film more easily than many places in the British Isles.

Ireland is purely an agricultural country and as such most of the big industries and, consequently, the population, is gathered on the east coast, leaving many parts of central Ireland and the west very sparsely populated.

Kinemas are spreadeagled few and far between, and in many cases kinemagoers have to journey 10 or 15 miles to the nearest hall.

If, however, an enterprising company arranged to give shows on 16-mm. in a chain of halls in these districts there is every possibility that would-be patrons may visit the local hall rather than go to the expense and time of travelling to the kinema in the nearest town.

Gordon Lewis, manager of Pathe in Dublin and a believer in the future of the 16-mm., is of the opinion that as soon as the required equipment is introduced again into Eire, many individual companies will invest any small capital in hand and organise regular tours into districts they know are not well catered for in the entertainment line.

When I asked him if he thought that the 16-mm. might jeopardise trade in country kinemas, he replied that he did not think that the sub-standard films need be regarded in the light of being competitive to exhibitors to any great extent, and added that for educational and entertainment purposes in schools and establishments there was "nothing to beat it."

No Stunting

"A film is its own advertisement" seems to be the slogan among most exhibitors in Eire as very little stunting and showmanship is carried out in the cities or provinces.

Of course, it is obvious that exhibitors have had things all their own way during the war, for Dublin well deserves the epithet "film-crazy." Not able to get far from the city for lack of transport, Dubliners have resorted to the kinema for the bulk of their entertainment.

Exhibitors, at the same time understanding the situation, complain that they have been able to obtain only the minimum of posters and stills, the trouble being that renters in Eire are allowed only the left-overs from head office after all other districts have been served.

In the provinces even less stunting seems to be required, and in the opinion of Richard Williams, of the Carlton, Limerick, stunting very often may have an adverse effect.

He realises that extra publicity may draw crowds the first night, but when word gets around and patrons feel they have been "done," then the "publicity is slapped back into the exhibitor's face which has become exceptionally long after seeing his box-office returns."

It seems to be the general opinion in Dublin that stunting will again come into its own when conditions return to normal, and Mr. Gogan, manager of the Carlton, Dublin, tells me that "although things are comparatively quiet now, there will come a time when the Carlton will once again be busy working out stunts and tie-ups to attract the picture-going public as was their habit in pre-war days."

Musical Side

"The kinema organ is an asset to any show" was the opinion expressed by Gordon Spicer, organist at the Dublin Theatre Royal.

"Naturally, as an organist, you would hardly expect me to say otherwise," he went on, "but as proof that it is just as popular as when it was first introduced as a 'big added attraction,' I find that the applause after a recital is just as generous to-day as it was then.

"Apart from its value as part of an entertainment, the organ must have proved itself a most economical investment. For instance, though I don't profess to know a great deal about the financial side of film renting, I believe that in Dublin a short film lasting about 15 minutes may well cost something in the region of £40 a week. Well, it does not cost that to maintain an organ—or the organist!

"Furthermore, I think the patrons prefer 15 minutes of the organ to the 'shorts,' which, during the war years in Dublin, and through circumstances over which managements have had no control, have been screened more as 'time fillers' than for their entertaining value.

"Everybody likes music. Hollywood realises this by the many excellent shorts it makes of orchestras, which play the rôle of interludes, just as does an organ, but the film orchestra naturally cannot introduce the same personal note as the organist can."

Exhibitors in Eire find on the whole that their patrons are not attracted by colour films.

It is felt, generally speaking, that the story counts for 60 per cent. of the success, the remaining 40 per cent. on star value.

Col. J. McGrath and Mr. Lush, respective managers of the Theatre Royal and Adelphi kinemas in Dublin, say that when Technicolor was first introduced, naturally, the novelty brought in good business, but they no longer consider it a great attraction, or find that it brings outstanding returns.

A certain type of film is definitely improved by the addition of Technicolor, but most managers in the city do not find that it increases box-office returns.

British Pictures

It will take some time to persuade our country neighbours that British films, as expressed in the Trade here, are rapidly improving and that a new interest is awakening in the British film Industry.

The conservatism of the country dweller dates back to the time when British "quickies" were shown in halls throughout Eire and were given a very poor reception by the people.

Martha O'Driscoll in Universal's HER LUCKY NIGHT (G.F.D.)

. . . AND AN EXHIBITOR WRITES ABOUT EIRE'S FUTURE

In this article, Maurice Baum, one of the most prominent members of the Irish trade, looks into the future. As president of Irish Theatre and Cinema Association, Baum is well acquainted with Irish trade affairs. He writes:—

THE year that has passed has, indeed, been a momentous one in kinema history, no less in Eire than in any other part of the world. We began the year with a shortage of product, due to Emergency Powers Orders, rising cost of films and materials, increases in wages, shortage of carbons and spare parts, reduced advertising, restrictions in electricity and reduced transport, and a standstill order on admission prices, making it impossible to pass on these increases to the public. Indeed, it was a headache!

Nearly all films with a war theme or background were rejected by our censor, and the renters were flooding the market with reissues, some good, some bad, mostly indifferent.

Prices were increasing beyond all proportions so that it was becoming uneconomical. The all-round quality of films coming in was falling, and, although revenue was up, profits were in many cases down on the previous year's trading.

Rising Costs

Rising costs and material were anything from 20 per cent.-200 per cent. above pre-war levels.

Electricity was on a ration of a certain number of units, based on a percentage of the 1941 consumption, which meant that in many houses running three shows daily only two could be managed. In the country, instead of six shows weekly they had to get by on four.

Wages were on a bonus figure based on the rising cost of living index figures.

Carbons were in short supply and rationed by a pooling arrangement, and spares were few and far between—most of them had to be made in our own workshops and by our own engineering firms.

Transport was at a low ebb in many towns—one train or one bus in, and one out, daily.

In the cities buses and trams finished early and patrons had to hike, or bike, it home.

There was no private motoring.

Advertising Reduced

Advertising was reduced, due to paper shortage, and newspaper advertising was down to minimum requirements — with prices increased.

Above all, the exhibitor could not pass on any of these increases to the public because of this Government standstill order on all admission prices.

So now into 1946 and the position is different.

To-day nearly all films can come in. With the lifting of the Emergency Powers Orders there has been an influx of war pictures—some of them five years old. Reissues are nearly "dead mutton" so far as bookings are concerned.

The public is getting fed-up with war pictures because it has had a glut of them and, whereas before on a restricted market people would go and see nearly anything, to-day they are becoming more discerning and admissions, generally speaking, show a downward trend.

Wages are fairly static—at top level, due to the high prices of most commodities. Materials are at top prices—with carbons and spares the indications are that they are becoming slightly easier.

With electricity the indications are the same. Fuel is still difficult and we are still burning turf and wood in our boilers.

Only this week an announcement on the ban of outside neon lighting has been made—this ban will be lifted in the next few days. Transport is now being increased. Buses and trams are running later and are nearly back to normal. Train schedules have been stepped-up. Private motoring is back on a rationed basis. Newspapers have increased their space allocation.

Yes, the future will be brighter.

By Order of Loughborough Playhouse Limited.

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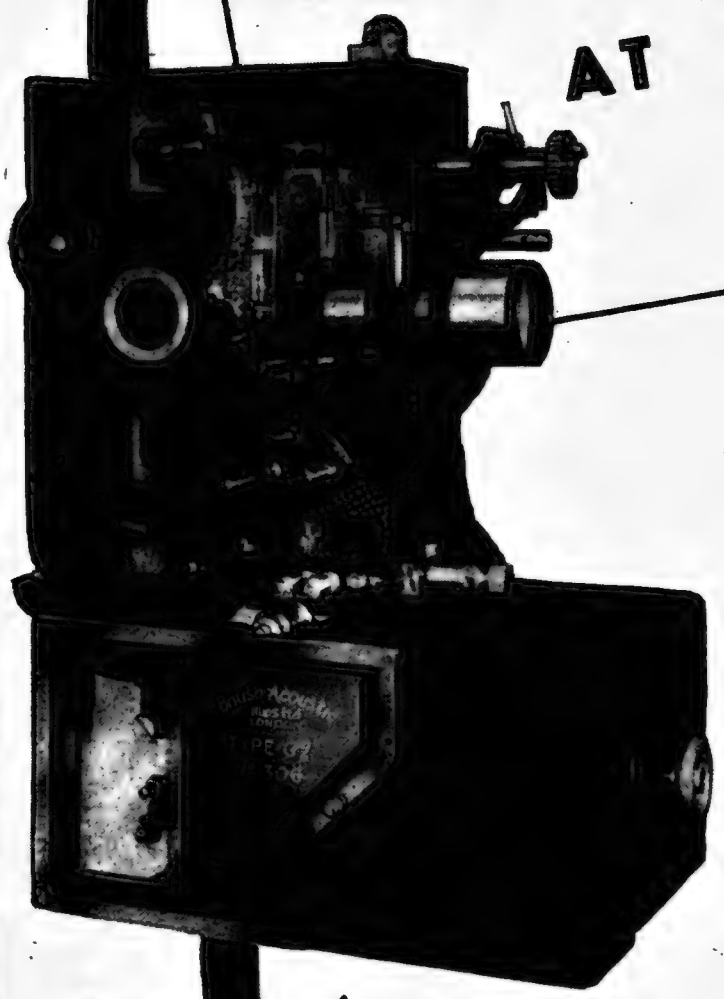

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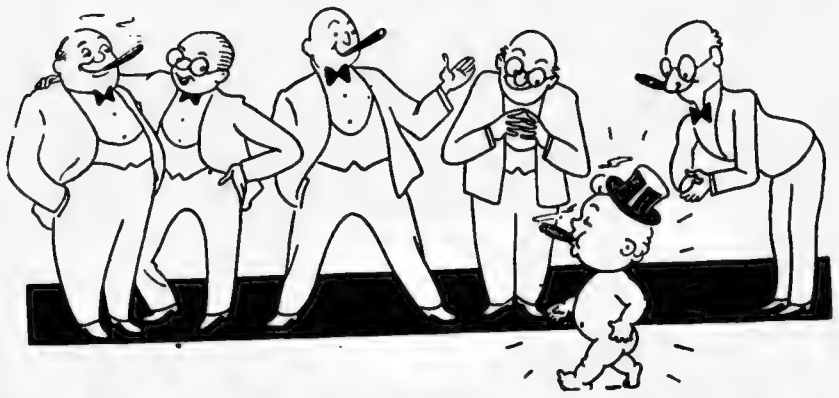
A PROSPEROUS NEW YEAR

From BEN of B.N.



BELLS are ringing to welcome in a Prosperous New Year, but bells are not the only things that are being rung. Our hands have been wrung so frequently and with such enthusiasm recently that they ache, but it is a pleasant pain and one we can stand lots more of, because the wringing has been congratulatory in nature. We at British National have had lots on which to congratulate ourselves and lots on which to be congratulated. That festive ringing and wringing really looks as though it were ushering in a Prosperous New Year—for Anglo-American's customers at any rate.

There's a joyous peal for "Trojan Brothers" which had one of the most successful London Trade screenings we remember. There's another rousing peal for "Lisbon Story," the "rough cut" of which was shown at the studio last week, and which was hailed as one of the finest musical plays to emerge from any British studio.

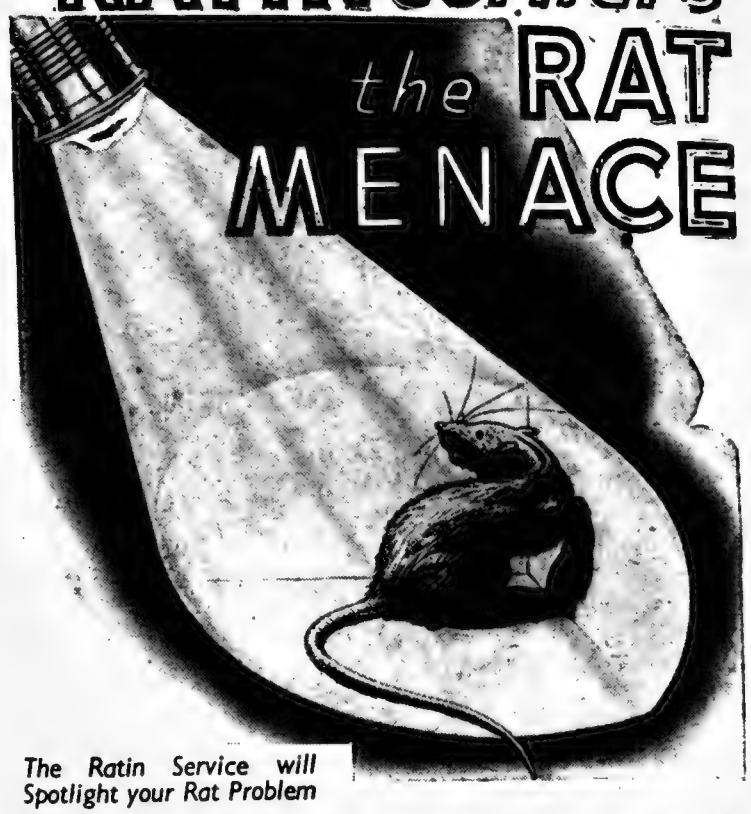
There's an even louder peal for "Meet the Navy,' now completing at National Studios. The "rushes" give promise of something equalling and perhaps surpassing Hollywood musical standards and with the latter part in Technicolor, with spectacle, music—they've recorded some 32 numbers to date—with comedy and huge crowd sequences, we believe we can claim that this is something exceptional, the like of which no British studio has yet attempted and, because this all-Canadian Naval Show breaks up after completion of the picture, the like of which no British studio will ever be able to duplicate.

There is, too, a melodious and enthusiastic peal for "Song of Romance," the first all-Technicolor feature to be made by a British Independent. An appealing story by Lore and Maurice Cowan, authors of "I Live in Grosvenor Square." A picture that brings back the romantic team from "Waltz Time," Carol Raye and Peter Graves, in a play with music set in the romantic and spacious days of Edward VII, a period of red plush and gilt that lends itself admirably to Technicolor.

British National is notoriously modest in its claims. We have always adopted the policy of letting the Trade judge for itself even when we have felt we have an outstanding winner like "Pimpernel Smith," "One of Our Aircraft is Missing," "Love on the Dole," "Waltz Time" or such like. So while we are not making any fantastic claims, we can say that we believe in "Trojan Brothers," "Lisbon Story," "Meet the Navy," "Song of Romance" and a batch of others still to come along. British National, in conjunction with Anglo-American, has an output that will stand comparison with anything in the Trade—British or American. As the bells ring out to herald in a Prosperous New Year—and here let us take the opportunity of wishing you all that and more—you may rest assured that down there in Boreham Wood, National Studios are doing everything in their power to help that wish to a reality.

[ADVT.]

RATIN corners the RAT MENACE



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STUDIO NEWS AND VIEWS **By KINE. Correspondent**

Gainsborough's Wardrobe Pool Scheme has Proved to be a Success : Emmett's First Independently Produced Film is Ready

FOUR-AND-A-HALF years ago, when clothes rationing was introduced and producers suddenly discovered they had a new problem to face in a most unexpected direction—in the wardrobe, so seldom the centre of a studio crisis—Maurice Ostrer went to the Film Producers' Association with a suggestion for pooling the whole of the wardrobes of companies affiliated to the Association. Well, time has proved that the idea was a success.

Stock at Islington was brought to Shepherd's Bush, and there numbered and catalogued with the rest of the dresses. Within three months the wardrobe stores staff had dealt with a total of 7,831 items.

Hundreds of the dresses, costumes, shoes and playsuits, were photographed on living models and mounted in the catalogue for producers and wardrobe supervisors to select at a glance.

And the man responsible for much of the hard work — Ernest Beha, manager of Gainsborough's wardrobe store.

The idea was welcomed by Gainsborough's wardrobe supervisor, Elizabeth Haffenden. She was able to choose dresses straight from the studio showrooms, remodel them where necessary, and save scores of coupons in this way.

Then along to the studios came theatrical wardrobe people, unable to get what they wanted through the usual channels. Then came E.N.S.A., organisers of individual Forces shows, and freelance artistes.

All were given the facilities of the showrooms to choose whatever they wanted. By last week 83,107 coupons had been saved—enough to clothe a division of troops with demob. suits!

The wardrobe stock was continually increased as productions came off the floor, and the new costumes were handed over to the department.

E. V. H. EMMETT STARTS FEATURE

E. V. H. EMMETT, who made a reputation as G.-B. News commentator, has written, produced and directed a feature-length film for G.-B. Instructional.

It is "Bothered by a Beard."

Samuel Pepys is shown "shaving" with pumice-stone, while, by way of contrast, Sweeny Todd, the Demon Barber of Fleet Street, is seen disposing of his victims through a trap-door.

Tod Slaughter appears in his rôle of Todd, with Jerry Verno, John Salew, Franklyn Bennett Dorothy Bramhall, Anthony Baird, Arthur Denton, Desmond Roberts, Clifford Buckton, Howard Douglas and Van Boolen appearing in other parts.

"Bothered by a Beard" is set for G.F.D. release.

Viking studios were used for interiors.

Technicians and . . .

Director Alfred Travers and technician Ernie Palmer use the wind machine at Elstree for British National's MEET THE NAVY

. . . The Artists

The Canadian navy puts on a spectacular musical sequence for British National's MEET THE NAVY.

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"KINE." CALL BOARD

Technical Credits for Current Productions

At Denham

A MATTER OF LIFE AND DEATH
(The Archers)

Producers, Michael Powell and Emeric Pressburger; director, Michael Powell; assistant producer, George Busby; assistant director, Parry Jones, Jun.; camera lighting, Jack Cardiff; camera operator, Geoffrey Uusworth; camera technicians, R. A. Crosby; camera assistant, D. Allcourt; sound, Allan North; chief electrician, — Wall; props., Jim Burgess; production designed by Alfred Junge; stars, Kim Hunter, Raymond Massey, David Niven, Roger Livesey and Marius Goring.

GREAT EXPECTATIONS
(Cineguild)

Producer, Ronald Neame; director, David Lean; associate producer, Anthony Havelock-Allan; assistant director, George Pollock; 2nd assistant, Philip Shipway; director of lighting, Guy Green; production manager, Norman Spencer; camera operator, Bob Huke; art director, Wilfred Shingleton; still photographer, Cyril Stanborough; costume supervisor, Margaret Furse; make-up, Ernie Gasser; buyer, Frank Hobbs; and continuity, Margaret Sibley.

GAIETY GEORGE
(George King)

Edwardian music-hall story, starring Ann Todd and Richard Greene. Unit credits not supplied.

At Ealing

BEDELIA
(Corfield)

John Corfield's production of the Vera Oastary novel. Star: Margaret Lockwood. Credit list not supplied.

At Elstree

MEET THE NAVY
(Br. National)

The screen version of the Canadian Navy show which was put on at the London Hippodrome.

Executive producer, Louis H. Jackson; director, Alfred Travers; production manager, Fred A. Swann; 1st asst. director, Gerald O'Hara; joint 2nd assts., R. V. Nelson Keyes and George Aldersley; art direction, G. Wilfred Arnold; assistant, Geoffrey Somerton; photography, Ernest Palmer; camera, May Grant; sound recordist, Len Shilton; sound cameraman, Bert Blackmore; still photography, Frank Buckingham; wardrobe, Maude Churchill; make-up, Hanry Hayward; assistant, Dave Aylott; hairdressing, Marjorie Whittle; continuity, Joan Wyatt; production secretary, Thelma Orr; focus operator, Frank Drake; boom operator, Eric Baman, assisted by Ted Jarvis; camera loader, Ron Follett; clappers, Brian West; and editor, Lito Carruthers.

At Hammersmith

NO LADIES, PLEASE!
(Sydney Box)

Producer, Sydney Box; director, Francis Searle; assistant director, W. Asher; production manager, Fraser Foulsham; camera-lighting, Reg. Wyler; camera operator, Bert Mason; make-up, Nell Taylor; sound supervisor, George Burgess; art director, James Carter; editor, Vladimir Sagousky; and stills, Frank Otley.

Cast: Hugh Williams, Joan Greenwood, Basil Radford, Naunton Wayne, and Wylie Watson.

At Shepherd's Bush

MAGIC BOW
(Gainsborough)

A story about the life of composer Paganini, starring Stewart Granger.

Executive producer, Maurice Ostrer; producer, R. J. Minney; director, Bernard Knowles; production supervisor, Albert Fennell; production manager, Fred Gunn; camera (lighting), Jack Cox; supervising art director, John Bryan; art director, Andrew Mazzei; sound supervisor, B. C. Sewell; camera operator, Jack Asher; sound recordist, S. Wiles; boom operator, C. Wheeler; dress designer, Elizabeth Haffenden; editor, A. Roome; 1st asst. director, D. Pierce; 2nd asst. director, G. Baker; hairdressing, Biddy Crystal; portrait stills, J. Jay; continuity, Angela Martelli; and floor electrician, C. Hillyer.

At Sound City

LONDON TOWN
(Wesley Ruggles)

Producer-director, Wesley Ruggles; Phil Brandon, second associate producers; script from story by Wesley Ruggles, by Johnny Burke and Jimmy Van Heuson; sound recording, Leo Wilkins; George Pitcher, production manager; Ward Richards, art director; colour direction, Joan Bridge; Honoria Fleesch, costumes; lighting camera, Erwin (Canterbury Tale) Hillier; camera operator, Cecil Cooney; editor, S. Stoner; music collaborator, Miss V. Turner; first assistant director, Dickie Leamon; continuity, Mrs. Peggy Mills; make-up, Guy Pearce; cast, Syd Field, Petula Clarke, Tessie O'Shea, Claude Hulbert, Kay Kendall, Beryl Davis, Freddy Costello, Pamela Carroll, Marion Saunders, Greta Gynt, and W. G. Fay. Started September 9.

At Walton-on-Thames

I'LL TURN TO YOU
(Butcher's)

Producer, F. W. Baker; director, Geoffrey Faithfull; production manager, E. S. Laurie; first assistant director, Don Weeks; story by Kathleen Butler; director of lighting and photography, Arthur Grant; camera, Bernard Lewis; and art director, George Paterson.

Cast: Terry Randal, Don Stannard, Harry Welchman, Irene Handl, George Merritt, Nicoletee Roeg, Anthony Pendrell, Ellis Irving, Ann Codrington, Aubrey Mallalieu, Jonathan Field, Leslie Perrins, Olive Kirby, Michael Gainsborough, Dennis Gilbert, Janet Morrison, and Cameron Hall.

At Welwyn

WANTED FOR MURDER
(Excelsior)

A Marcel Hellman production for 20th-Fox release. Unit credits not supplied.

E. T. CARR writes for studio people about:

WHY BRITISH STARS ARE NOW "BOX-OFFICE"

THE last few weeks of the last year of the war close in a spate of words in which the protagonists were the attackers *and* the defenders of British films. There have been battles on this subject before, and, indeed, British films was a regular topic to dig out of the newspaper ideas files when the Loch Ness Monster was out of season and no one could think of anything new to ask Bernard Shaw.

But this latest battle has really been more of a sham than any before. The reason for this is that British films and how they should be made is no longer a funny theme for the newspapers, like "Don't play the Heavy-Handed Father" or "Should Women Smoke in Public?"

E. T. CARR

Be Serious

British pictures must be taken seriously by the newspapers because those sensitive barometers of public opinion know that British pictures are taken seriously by the public. And for the same reason they are being taken very seriously in Wardour Street, where the public is measured in terms of nearly thirty million paying customers a week.

No, a cheap jeer is hardly the right answer these days to British pictures.

How strange it must seem for the critic to take up the threads of film reporting again and find that Hollywood is still in its place but that the stars making the box-office whirl to-day have new names such as James Mason, Stewart Granger, John Mills, Rex Harrison, Trevor Howard, Mervyn Johns, Margaret Lockwood, Phyllis Calvert, Googie Withers, Lilli Palmer, Patricia Roc, Celia Johnson and others.

Something has happened to British pictures, something of which not only the newspapers are cognisant: but the world.

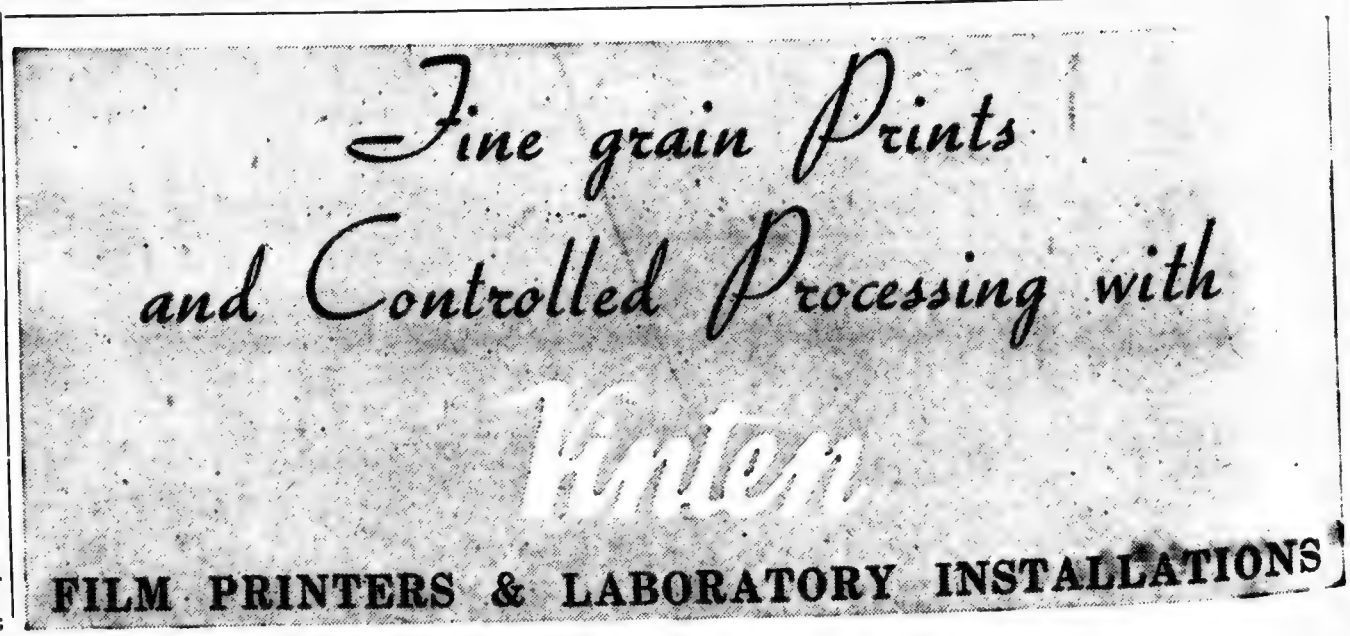
British Conscious

The whole world is British—film conscious. The world wants to see the productions from Ealing and Shepherds Bush, from Pinewood and Denham. They want to see them all, as I know from my visits overseas, and as we at Eagle-Lion know from the reports of our agents and the returns from our exchanges.

No longer does a British actor or actress need to go to Hollywood to become famous on the screen. Now they are famous *before* they go.

There is a continuity of product, an increasing standard in quality of production behind them which has made the star system a practical one in this country to-day, but which has more in it than merely the creation of stars. British films are box-office throughout the world because they have something to offer, something that may have to come out of our war struggles, but which has been inherent in the British creative imagination for a thousand years. It now has the opportunity of expression through the screen, just as for centuries it has expressed itself through the stage, literature, music and the arts.

As 1946 goes forward we will put a girdle of British pictures round the earth



SOUND SYSTEMS
RCA

The Observation Window.

Ingenious Non-Sync Device

TO ENSURE ACCURATE CUEING

PROJECTIONISTS who, in a none too commodious projection room, have the task of providing non-sync at odd intervals, will be interested to learn of, if not profit by, an ingenious device used in America to pick up sound for re-recording in intervals between live speech and music. Accuracy in these matters has to be of the split-second standard, and it is claimed that by means of an optical cueing device this can be secured.

ONE of the essentials of the device is that it shall not involve attachments of appreciable weight to the pick-up arm. Another is that it shall not get in the way of the operator handling the discs. Of first importance was that the device should allow presetting for as many cues as were desired for the scene being produced.

THIS device employs an exciter lamp illuminating a hair-line on the cover glass in front of a condenser in a lamp house. The condenser images the lamp filament in a small mirror mounted on the pick-up arm, directly above the pivotal point. A simple-element objective lens forms an image of the hairline on a slide and rail assembly at the opposite side of the cabinet, with the beam reflected by the mirror in the image space.

THE hair-line image moves 1.27 mm. per revolution of the disc, and when the slides are set for each cue the slide index line is aligned with the image enabling accuracy to be maintained.

MINIATURE cameras have grown in favour beyond expectation among a large number of photographers, both amateur and professional, but for the most part this country has had to depend for supply upon the product of other countries. It is welcome news, therefore, that leading British instrument manufacturers are evolving plans for the production of a British miniature camera of high-class quality.

IN this connection it is learned that Taylor, Taylor and Hobson, Ltd., has designed and produced a precision shutter in which the best methods of modern precision engineering have been employed. It will be known as the Talykron Precision Shutter, and its high standard of efficiency may be gathered from the fact that the opening and closing times of the shutter blades total less than two milli-seconds—.002 seconds.

J. BENSON.

GLASGOW TO LONDON

George Baker, many years in charge of Walturdaw's branch in Renfield Street, is leaving at the end of the month to take up an appointment at the firm's London office. His son, Ronald, recently released from the Forces, will succeed him at the Glasgow premises. George will be missed by the kinema trade in the city in which he was an outstanding personality.

TRAINING EX-SERVICEMEN FOR FILM PROJECTION

Where America Outstrips Great Britain

ALTHOUGH much has been spoken and written about the supply of skilled work in the projection room very little has been accomplished by the Industry to ensure the training of ex-Servicemen to perform projectionists' duties. Brighton offers the sole instance of a C.E.A. branch availing itself of the facilities offered by the Ministry of Labour to train men for useful employment as projectionists.

Training Disabled Men

This *laissez-faire* attitude on the part of C.E.A. branches contrasts vividly with activities of Army authorities and employers in America, where a system of training men who are slightly disabled to perform duties lying within their physical powers is available. This has a double value; it not only provides men with the skill by which they can earn a living, but restores confidence which may have been shattered by shell-shock or wounds.

Trade Union Support

The appropriate trade unions have also taken a hand by recommending that local branches of unions take into membership from five to ten wounded or disabled veterans and train them for employment in the Industry.

The army authorities in America have set to work providing training for men whose activities have been impaired by war in a number of vocations. This training begins in the convalescent hospitals to which the G.I.s are transferred.

The hospital where training is given in kinematograph projection is at Louisville, Kentucky, which was recently visited by a representative of *Box-office*, one of the U.S. trade papers. A former projectionist in "civvy street" who is the holder of a State licence in New York is the instructor.

First Steps

Patients are first of all initiated into the art of threading-up, a task which appears so simple to the experienced, but is a complicated business to the man whose hands may have been damaged during army service, and whose fingers "are all thumbs." It has been found that by encouraging patients to engage in this simple practice they regain ability to re-use a hand which they had begun to deplore as a hindrance. Not every entrant becomes a projectionist, but at this one hospital up to September last 148 men have qualified for an army projectionist's licence.

This licence is not given until the trainee is able to project a film satisfactorily, and dismantle and assemble all equipment.

After the Last War

It is a matter for regret that in this country there has not been more active co-operation in providing training for ex-Servicemen. During and immediately following the last war, training was enthusiastically undertaken, but there does not appear to be so great keenness in this direction now as then.

THE ART AND CRAFT OF FILM MAKING

A Comprehensive Series of Lectures

Opportunities to learn facts about the many crafts associated with film production are very meagre. For this reason there should be a hearty response to the effort made by Stanley Schofield, F.R.P.S., of the Wellcome Foundation, to provide a course of lectures on "The Art of the Film" at Harrow Technical School on Monday evenings from January 14 onwards.

The organiser has been able to secure a representative list of specialists, each of whom will deal with one department of film production. Thus, on January 14 Paul Rotha opens with a historical survey of the film and its scope, and following him comes John Croydon on "The Producer": Gordon Wellesley and P. C. Samuel on "Script Writing and Planning"; Alberto Cavalcanti on "The Work of the Director"; Harold Huth on "The Film Actor and the Feature Film"; Jack Cardiff on "The Work of the Camera Crew": Laurence Irving and Elizabeth Haffenden on "Art Direction and Costume Design"; A. W. Watkins and William Walton on "Sound and Music"; and Sidney Cole on "Editing and Cutting."

The three concluding lectures are on "Distribution and Presentation" by W. Farr; "Film Appreciation," by Oliver Bell, and "The Film as a Career," by John Croydon.

The fee for the whole course is twenty shillings. Applications to the Principal, Harrow Technical School, Station Road, Harrow.

— Season's Greetings to all Users —
POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

IN many cases, the reputation of a film is greatly enhanced if it has had a successful West End run; in fact quite mediocre pictures have received undeserved respect because they have had the "distinction" of having been selected for West End showing.

It is particularly hard on the producers and renters of the really good film, which, for some reason, cannot be given such a showing. A case in point is Anglo-American's "Murder in Reverse," an excellent though modestly produced film, which, in my opinion, will do good business in almost any situation.

But, when a film like this has presumably been cold-shouldered by those who book for the West End kinemas, it is likely that some provincial bookers will also look coldly upon it.

There have been many films, both British and American, that, given the initial impetus of a West End showing, could have satisfied exhibitors all over the country. But somehow they failed to get the bookings they deserved, and exhibitors were deprived of good chances of first-class takings.

The problem is: how is a showman to know when a film is in this class. Initially the KINE. reviews will provide a strong indication for those who cannot view such pictures personally, or who, having done so, cannot quite make up their minds.

In any event, the showman will have to take a chance, but it is no more than the chance he takes with every film he plays—and the prospects of good results from these "surprise" films are excellent.

Discreet exploitation, perhaps hinting that the film although not heralded by nation-wide publicity is especially worth seeing, should help to create the right frame of mind in the public. And most people get a kick out of the feeling of discovering something unexpectedly good.

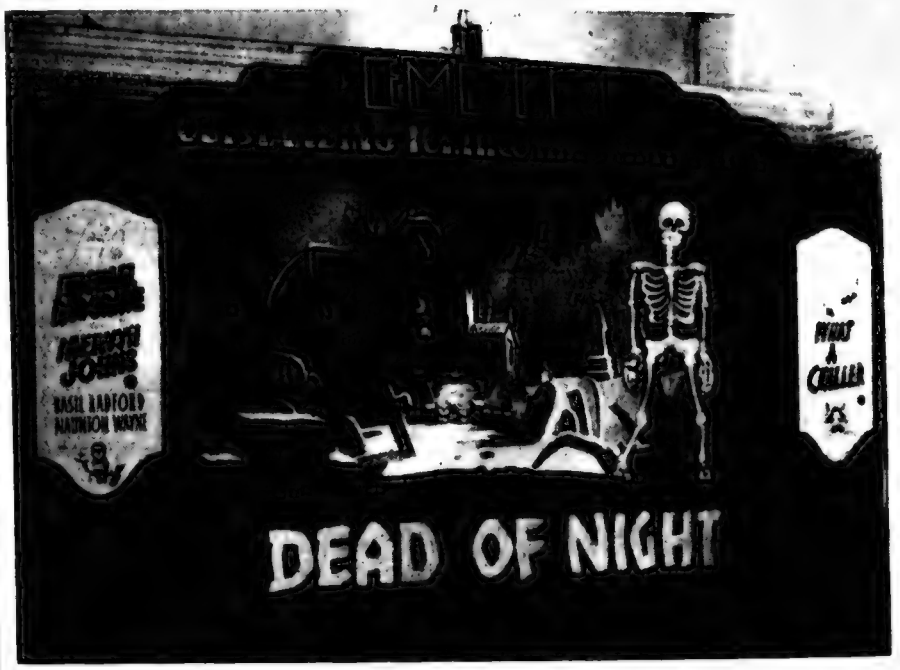
I have often sat in kinemas when the first feature has been disappointing and the second turns out to be surprisingly good. I have always been able to sense the lift of the patrons' spirits after the first few attractive minutes of the film they probably expected to be poor. Such a picture is talked about, and we all know what word-of-mouth advertising will do.

I recommend you, therefore, to watch out for such films as "Murder in Reverse." Book them and give them reasonable exploitation, and you will very rarely have cause to regret your decision. It is notable that many medium-priced British films fall into this category: with the current rise in favour of British films, these are especially good bets.

★

DO you ever give attention to the colours used by the poster artist who prepares your house-front bills? It is important that it should not clash with the external scheme of decoration, but there is another factor which I suspect is often overlooked. That is the light by which it will be seen after dark.

The other night I was waiting for a 'bus outside a modern suburban kinema and spent the time studying the theatre frontage with close attention. I noticed that the title of one of the films advertised for the coming week was quite unreadable because the street lighting (as in so many districts now-a-days) was strongly coloured and washed out the coloured lettering of the poster.



Accent on the eerie is the keynote of this lobby display arranged by W. Sherwood at the Empire, Cardiff, to put over Eagle-Lion's DEAD OF NIGHT

An effective display to exploit G.F.D.'s THE SEVENTH VEIL. It was designed by the Manager of the Odeon, St. Albans.

If your theatre is in one of those districts where coloured fluorescent street lighting is in operation, the least you can do is to see that the lettering can be seen. Apart from that you would also do well to study the strange effects of monochrome lighting, which can produce some weird results. Letter-boxes, for instance, can appear a dingy, muddy grey and green trees assume almost a silvery appearance in such circumstances.

Poster colours often change completely (usually for the worse) under the rays of these peculiar lamps, and this should be taken into account in planning your publicity colour scheme.

★

THE exploitation competition organised by Pathe Pictures and Associated British Cinemas in connection with the screening of "I Live in Grosvenor Square" at A.B.C. theatres is drawing to its close and entries from Group 3 kinemas have just been adjudicated.

W. Moffat, managing director of Pathe, and F. A. Prior, publicity manager of A.B.C., judged the entries and announce that the following managers have each received a group prize of five pounds:—

W. H. Fowler, The Commodore, Liverpool.

Mrs. R. Brown, Regent Cinema, Crosby, Nr. Liverpool.

A. Radford, Capitol Cinema, Hanley, Stoke-on-Trent.

R. Whitehead, Regal Cinema, Bridlington, York.

H. Reeves, Central Cinema, Kidderminster.

As soon as entries from managers in Group 4 have been judged, and twenty group prize winners have thus been chosen, the judges will then award the three National prizes to the three best campaigns out of the twenty group winners.

Lush Manner

MR. LUSH, manager of the Adelphi Cinema, Dublin, presents a novel advertisement in an Irish daily newspaper to boost his current show, "The True Glory."

This fresh departure from the day-to-day kinema adverts. tells us that Churchill's favourite film is "Lady Hamilton," Stalin's "The Great Waltz," and finally leads up to the fact that "The True Glory" is President Truman's pet screen show. A neat twist that was effective.

Says Mr. Lush: "This film needs little boosting, as Irish audiences have made only too clear by their attendance at full halls each night."

Shop Attack

TO put over "Junior Miss," Harry Barnett, of the Picture House, Ayr, concentrated on shop tie-ups and had a very successful campaign.

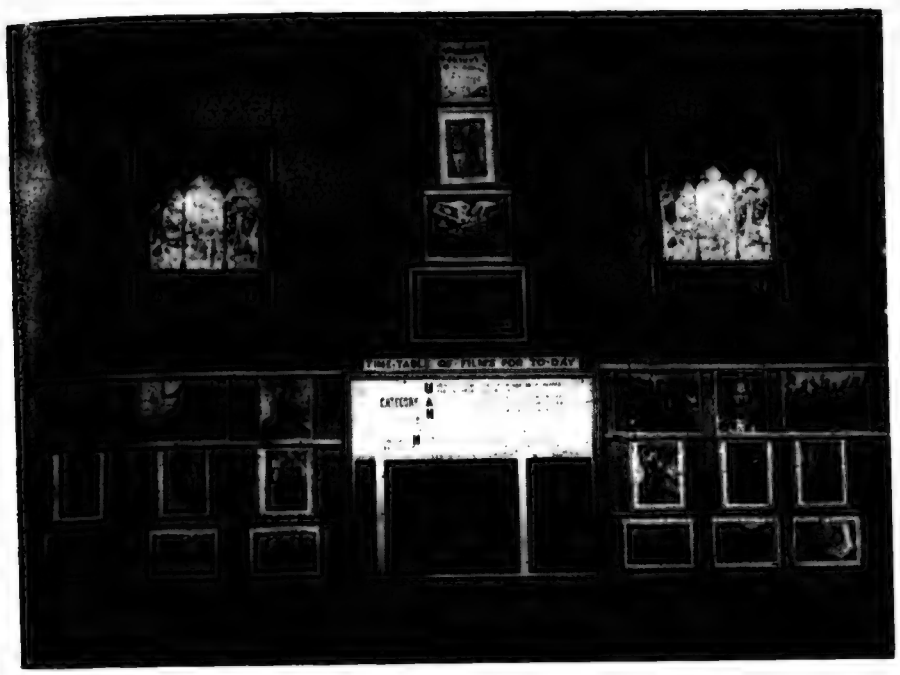
The shops include jewellery, junior ladies' outfitters, general stores. In all, there were five really good shops which entered wholeheartedly into the scheme of things.

Quite an unostentatious scheme, but none the less one that created the correct atmosphere and attracted business.

Balance

THERE is sometimes a tendency for the man with the super frontage at his disposal to clutter it with such a mass of material that nothing stands out and the house looks like an overcrowded hoarding.

A pleasant exception to this unfor-



tunate practice is noticeable at the Kensington Kinema, which has a particularly dignified and artistic façade built back from the main road.

On my last visit to the hall I studied the scheme devised, obviously with the most careful thought, by general manager Eric Chisman.

Placed between the windows of the circle lounge and above the main entrance doors at street level is a large board bearing five red-framed panels, of which two outers have notices about the café-restaurant, the two centre ones brief details of the current programme and the intermediate ones excellent coloured portraits of the stars in the films on show.

At eye-height are three chromium-framed D.C. boards against the massive pillars flanking the main entrance. These are headed respectively "To-day," "To-morrow" and "Next Week," the "To-day" ones in each instance being next to the actual entrance.

Seen on the building (to which the finishing touch is given by flags fluttering from the twin masts on the roof) the general effect is just right. There is nothing superfluous, yet all the information the public can want. Sizes and positions have all been chosen to obtain the maximum effect in the simplest way.

Piracy

FOR part of his publicity for the RKO-Radio film, "Princess and the Pirate," Leonard Poole flew a large "Jolly Roger" flag from the pole on the top of the Chingford Odeon.

On the Sunday morning after it had been fixed Mr. Poole was astonished to see that the flag had disappeared.

He was just about to investigate when his telephone rang and the caller announced that the missing flag was fluttering from a telegraph pole outside a house half a mile away! It had been mysteriously removed (apparently by a couple of men) from the theatre tower, 60 ft. above the ground, and fastened to the telegraph pole.

People in the district who saw the report in the local Press thought it was an advertising stunt, but although this was not so, Poole took care to make the most of the chance presented to him by the unknown practical jokers.

Broadcast Appeal

I PARTICULARLY liked a couple of framed panels I noticed outside the entrance to the Edgware Road Odeon recently, advertising "Duffy's Tavern" (Paramount).

Many other theatres have mentioned the connection between this film and the American radio feature on which it is based, but I have not noticed that any of them have stressed the fact pictorially. These two panels, however, showed in colour a view of the top of a radio transmitting station, with the aerial mast sticking up.

Inside his vestibule manager C. E. Wythe had a 6 ft. by 4 ft. gilt-framed painting of James Mason to advertise "Seventh Veil" (G.F.D.). The portrait was almost in the style of one in a portrait gallery and carried the minimum of publicity. It dominated the vestibule.

Live Publicity

A NOVEL form of advertisement for the 20th-Fox film, "Ten Little Niggers," was used by two G.-B. theatres in North London. Fred Archer, who has the peculiar capacity to remain motionless for long periods in imitation of a wax model, was engaged to give demonstrations, made up and dressed to resemble Sir Aubrey Smith, who appears in the film.

At Wood Green he stood or sat in the foyer and at North Finchley in a shop window adjoining the theatre. At each place he was the object of considerable speculation by crowds of people, who, until he moved to a fresh pose, could not determine whether he was flesh and blood or wax.

Star Slides

SCREEN slides and organ music were used by Arthur New, manager of the Odeon, Southampton, in effective advance exploitation of "Duffy's Tavern" (Paramount).

The large number of artistes appearing in the film gave him an idea. He had 16 colourful slides made, each one bearing prominently the name of one of the principal stars, and underneath the name the words: "—— is one of the 16 different reasons why you should see 'Duffy's Tavern,' commencing at this theatre on ——."

In his organ interlude, Harry Norman, resident organist at the Odeon, wound up his programme by playing different musical hits from "Duffy's Tavern," which, he announced over a "mike," would be showing at the theatre shortly.

Roll Out the Barrel

D. J. MALCOLM achieved a neat boost for "Duffy's Tavern" (Paramount) at the Forest Gate Odeon by enlisting the co-operation of a nearby hostelry named "The Live and Let Live."

He obtained the loan of several beer barrels and placed three in the foyer and three in a courtyard adjoining the theatre. Cards on the barrel-ends told the public: "This tavern is dry but the humour and music are liquid."

Another battery of barrels displayed around the inn premises had the complementary message: "Your thirst is quenched here; after 'Duffy's Tavern' this will complete your entertainment." Many managers have told me that they find it good policy to advertise their shows in the local pubs, but I think this specialised pair of displays is an improvement upon the more usual hanging cards.

Boosting Bogart

A PHOTOGRAPH sent to me by manager J. W. Wakeman, of the Edmonton Regal (G.-B.), suffered from a fault to which I made reference in these columns recently, namely, the lack of any criterion by which to judge size. The poster might have been 6 in. or 6 ft. high. So I went along to the Regal and found it, in fact, to be about 5 ft. high.

It is part of a scheme to boost a season of Bogart films on the Sundays in December and consists of a large central head portrait of the star between panels explaining the scheme.

In another part of the great foyer I found a second large panel showing Bogart's head thrust through the torn page of a December calendar with the Sundays marked as red letter days.

Dignified Note

THE introduction to this feature this week quotes three managers who appeal for dignity and restraint in exploitation. We show here two practical examples of these qualities. On the left you see a picture display for Eagle-Lion's HENRY V by Maurice Zand, of the Odeon, Bromley. He used a normally blank wall to excellent effect.

Below is a shop window tie-up arranged by Warners for their RHAPSODY IN BLUE with a leading London costumiers. Nothing could be simpler, but the effect is telling in each instance.

A neat lobby display for G.F.D.'s I'LL BE YOUR SWEETHEART. It was designed by George Pain, of the Picture House, Glasgow.

For three weeks before the film's run opened a slide was displayed at appropriate intervals in the programme, each one directing attention to a different "reason why."

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MUSIC

This Boy Has a Unique Record of Organists

By JACK COURTNAY

MASTER Ivor Cross, who must be one of the most persistent of organists' correspondents, and quite well known to you, writes me to-day, as follows: "I hope you do not think me rude in asking you a favour, and that is, could you please tell me *where* I could obtain a photo. of Mr. Alex Taylor, as I have written him several times, but had no reply, and would very much like to include him in my collection of 473 organists."

This request is not without its humour, for, as we all know, Alex was brought up North of the border and vigorously reared in the creed of "waste not, want not," so I am not really surprised at Master Ivor's lack of success.

In order, however, that his anxiety may be allayed, I have induced the editor to reprint Alex's photograph in the near future and thus supply the missing link in what must be a unique collection.

Being curious, I wrote Ivor and asked him when and why he started, and he forwarded to me the following interesting facts. He started collecting in 1943, at the age of 15, and has received 473 photographs, mostly at the price of a stamped addressed envelope.

He cannot play, but is a great admirer of the kinema organ, and sketches organists at the console for a hobby. There are only three church organists in his collection of 473. He still lacks one of Charles Saxby—(Charles Saxby, please note).

I think you will agree with me that if Master Ivor has not yet asked you, you should send him a photograph of yourself (at the console, if possible), with a description of your instrument, because, who knows what striking discoveries the archæologists of 3045 A.D. will make, when they come across this mammoth collection of half-organ, half-man.

It will no doubt give rise to a new firmament in mythology, which will be avidly studied by students in the year 5,000 A.D., for I am quite sure, while the beauty of the consoles will present no difficulties, they will in the majority of cases wonder—man or beast?

However, such musings are perhaps futile, and certainly won't help Ivor complete his unique collection, so I make a plea—if he hasn't already written you, send him your photograph with the compliments of the season, to 94, Deane Church Lane, Daubhill, Bolton, Lancs.

Island Lady

FRANK FALLA, KINE. Channel Islands correspondent, writes: "One of the most popular features of Guernsey's kinema entertainment was the series of first-line organists presented from the console of the Regal, St. Peter Port.

"Pre-war and pre-occupation visitors included, amongst others, Reginald Porter Brown, Reg. Foort, Robinson Cleaver, Ena Baga, Harold Ramsay, John Madin, Florence De Jong.

"It was fitting that during last week-end the honour of being the first visiting organist to play to liberated Guernsey audiences should fall on the shoulders of the first lady organist in the land, Florence De Jong.

"Making her third visit to the island after a lapse of five and a half years, she was given a warm and enthusiastic reception from capacity houses during her three-day stay. Resident organist W. Kennedy Bott was thus given the chance of a few days off duty after playing non-stop for six years."

For Children

MOST people are children at heart and have a fondness for children, so Ray Baines's choice of the subject "Bed-time Story," for an interlude at the Finchley Gaumont would be assured of a wide appeal anyhow, writes a KINE. correspondent.

His excerpts included "Just Like in a Story-book," "Bed-time Story," "This Little Piggy Went to Market," "Mighty Like a Rose," "Christopher Robin," "Curly-headed Babby," and "God Bless You"—a clever balance of grave and gay.

Baines achieved a nice variation in registration from item to item and was ably assisted in putting over the show by the projection staff of the theatre, who screened Brenograph backgrounds and a minimum of lettered slides to illustrate and embroider the story.

I would call this interlude a good example of clever choice, competent musicianship and practical psychology, and I am glad to record that at the conclusion he received a burst of well-merited applause from a packed house.

Novelty List

CHARLES SMART called the other day to see me, and I am glad to be able to say he has quite recovered and is looking well.

His list, by far the best yet submitted, should be of great interest. Here it is: "Buffoon," Zed Confrey; "Manhattan Serenade," Alter; "Song of the Fir Tree," Billy Mayerl; "Rag Doll," Brown; "Marigold," Billy Mayerl; "Spook Goes A-Swinging," Louis Mordish.

"Associated" Organists

ASSOCIATED British Pictures have 20 organists in the London region alone. The provincial list will follow later. These are the London men: Roy Bampton, Picture House, Balham; Harry Field, Majestic, Gravesden; L. Green, Commodore, Hammersmith; Miss Elise Granados, Savoy, Enfield; Reg. Haward, Forum, Ealing; Gilbert Handy, Capitol, Winchmore Hill; Miss W. Halford, Majestic, Mitcham; L. Holman, Regal, Old Kent Road; Norris Leslie, Regal, Walton-on-Thames; B. Lowe, Ritz, Richmond; Reg New, Regal, Beckenham; Wilson Oliphant, Forum, Kentish Town; M. Rose, Regal, Uxbridge; Robert Reeves, Regal, Putney; Adolf Rochester, Mayfair, Tooting; Crosby Scott, Savoy, Acton; Arthur Sudbury, Ritz, Edgware; Mr. Ugle, Coronation, Manor Park; Ray Victor, Elephant and Castle; Henry Wingfield, Regal, Walham Green.

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Ald. Carleton Has An Accident

WALKING from his car towards his Plaza Cinema, Queen Street, Morecambe, **Ald. J. W. Carleton** slipped and fell. He was taken by ambulance to the Queen Victoria Hospital. He had fractured the left femur and will be in hospital for at least three months.

☆

Glad to see **Major Jack Stewart,** home on leave from Italy. Jack has done a grand job with a kinema unit in Italy and hopes to be demobbed quite soon.

☆

John Healy is back again as manager at the Arcadia, Bridgeton.

☆

Tom Fair, who has been with A.B.C. for many years at Dumbarton, has been transferred to the Rhul, Burnside, taking over the late **W. Shaw's** place.

☆

The interment took place at Accrington of **Mrs. Alice Petty** (28) Wellington Street, Accrington, who died suddenly. She had been employed at Odeon. The staff sent floral tributes.

☆

J. W. Thould has taken over the management of the Savoy (A.B.C.), East Acton, after four years' service in the Royal Artillery and R.A.S.C.

At the end of the war he was transferred to the R.A.S.C. and took over several kinemas in Germany, and for four months had charge of two kinemas in Lüneburg.

Before he joined the Army he was with Union Cinemas, up to 1941 at the Regal, Beckenham.

☆

When **T. J. C. Branson** was called up in 1941 Mrs. E. W. Branson took over the management of the Regal, Tring, Herts.

Mrs. Branson was then teaching in a local school, but took over her husband's job at very short notice.

Now that her husband has been demobbed she is taking a well-earned rest. He is taking up an appointment in London.

☆

Publicity Manager Passes

LOUIS BENSON, for 15 years publicity manager of the Salford Hippodrome, died on December 13, aged 65.

☆

K. D. Edmondson has been appointed manager of the Gaumont, Chester, a position which he held until he joined the R.A.F. in 1941. He succeeds **Ronnie Padgett,** who will resume his former position as organist.

☆

Jack Wright has resumed his duties as manager of the Capitol, Aberdeen, after an absence of several years. He joined the Royal Armoured Corps early in the war and has served since then in the 11th Armoured Division.

He has now been demobbed.

☆

Horace F. Pollard has left his post at the Melbourne, Leicester, to take a similar position at the Floral Hall, where **Geo. W. A. Hoare,** has been transferred to the Palace Theatre as assistant manager.

☆

G. C. Baldwin, who has been manager of the Walthamstow Granada since last February, has resigned.

MAINLY ABOUT PEOPLE

C.I.D. MEN AT EALING

Director Lance Comfort on the set of John Corfield's BEDELIA at Ealing with two C.I.D. men from Scotland Yard who visited the studio to keep an eye on the jewellery which was valued at £180,000

The departure of **Woolf Saunders** from the Mile End Empire, which he has managed since last February, was signalised when friends gathered in the circle lounge to present him with an electric clock, subscribed for by the staff and friends.

☆

Another departing manager to receive a parting gift from his staff was **L. Barnes,** who has managed the Islington Empire since March. The present was a leather dispatch case.

☆

Woolf Saunders is succeeded at the Mile End Empire by **J. R. Birch,** recently demobilised. Before the war Mr. Birch was manager of the Forest Hill Capitol from March, 1935, until January, 1936, when he changed posts with the late **Fred Fairleigh,** who was then managing the Canterbury Regal.

☆

Glad to learn that **F. C. Wright** is back at his post as manager of the Camberwell Odeon after a period in hospital. He is improving and hopes soon to be as well as ever.

☆

Frank Ware, who recently joined the technical staff of the Peckham Odeon, was born in Norfolk. He came to London early in life and joined Thos. Tilling, as horse-keeper at the Peckham depot. He remained there for 41 years.

For some time the firm used to supply the film studios with horses and coaches for use in production work.

☆

L. Wilkinson, who is taking over the managership of the Empire, Walthamstow, was personal assistant to James ("So we leave with regret") Fitzpatrick.

After his discharge in 1943 he was relief manager at the King's kinema, Leyton, for two years.

☆

A. N. Lilley, who recently resigned from G.E.M., for which company he managed the Sydenham State, has entered the motor trade.

☆

Hudson Back With Southan Morris

JACK HUDSON, manager of the Carlton, Preston, for the past 18 months, has rejoined the Southan Morris circuit and is now manager of the Regal and the Pavilion, Newcastle-under-Lyme, two theatres taken over recently by S.M. Super Cinemas, Ltd. Hudson, before taking over the Carlton, Preston, was manager of the Regent, Warrington, for four years.

MANAGER WHO RESCUED TWO CHILDREN

FOR bravery in rescuing two children from drowning **Charles Felix Miller,** manager of the Pavilion, Northwich, last week was presented with the certificate of the Liverpool Shipwreck and Humane Society. It was stated at the presentation ceremony at Northwich that Mr. Miller dived fully clothed into the River Dee at a dangerous point in order to rescue the children.

☆

Promotion has come the way of a popular member of the Birmingham branch staff of 20th Century-Fox. The departure of **F. S. Morris,** office manager, has been followed by manager "Vic" Jones appointing **Miss May Hooper** to succeed him as controller of his office staff.

☆

John Boyd, after nearly four years' service in the R.A.F., has now been demobbed and taken up his old place as traveller with M-G-M Glasgow office.

☆

King Leaves the Leicester Palace

AFTER three years as manager at the Leicester Palace, **F. W. King** has left and is followed by **Henry Broomfield,** who comes from the Manchester Hippodrome.

Before he left Mr. King was presented with an electric clock from the staff at the Palace, and their good wishes were expressed by G. Cutler.

☆

Ralph S. Shaw, a pre-war member of the Industry with six years' Army service to his credit, is another who is shortly to be demobbed. He will be rejoining British Lion in the circuit department as salesman on December 31.

☆

Leslie W. Stone, manager of the Islington Odeon, has been elected to the Committee of the North London Nursing Association.

☆

The father of **P. Kutner,** United Artists' Birmingham branch manager, died on Friday, December 7.

☆

L. Blunden, who started as trainee manager at the Peckham Odeon a few weeks ago, spent five years in the R.A.F. and previously worked in the electricity department of the Battersea Borough Council. His brother-in-law, **D. T. Sullivan,** is manager of the Ramsgate Odeon.

☆

Harry Murray, manager of the Scarborough Odeon, has been appointed manager of the Liverpool Odeon—as from December 17.

Continued from page 9

TRUST MUST REPLACE RIGID RULES

—Says Manager J. H. HUTCHISON

name, with a sketchy syllabus of proposals that he naively asserts will form a basis for discussion, doesn't seem a very sound bet.

* * *

AND THEN the Managers' Section of the C.E.A. This hastily conceived child of the industry's most gregarious body is looked at askance by all associated with show business.

The sponsors are no doubt indulging in a spot of wishful thinking, the Trade papers openly ridicule it, worse still, if they don't damn it with faint praise. Many of the managers themselves, even the most docile, view it with suspicion.

Probably the least attractive feature of this organisation is that it has uncovered a startling variation in managers' status. By publicly stating that only nominee managers will be allowed to vote, it has inferred that these nominees are a privileged class all by themselves—to their own bewilderment.

That is not a good thing!

* * *

THERE ARE many able managers who are not nominees because of circumstances that have nothing to do with their ability, experience or service.

To offer these men the associate membership of a sort of C.E.A. junior club is certainly starting off with the wrong foot!

It has been said that this will be rectified on some future unnamed date, but that's not enough—the scar will be left on the minds of many of them.

Why wasn't this done before the scheme was launched?

In any case, this "canvassing" for the membership of managers is not, in my opinion, likely to do anybody any good, either employers or managers.

* * *

CONDITIONS weren't so hot a year or two ago, due, no doubt, to the thoughtlessness of some employers and the slackness of certain managers. It would have been good if some formula of mutual trust had been evolved that would not have entailed a rigid working time schedule.

A manager should be willing to work 70 hours in any one week if necessary. On the other hand, his employers should be just as ready to recompense him with time off when business is not so brisk.

I remember the thrills I got as a young manager doing the things I thought were really worthwhile for my business.

I've posted bills outside churchyards at midnight; I've delivered handbills from a motor-bike at 7 o'clock in the morning. Staying up all through a Sunday night preparing a display for Monday's show was a common thing.

Even now there are times when it is necessary to run through Sunday's picture half a dozen times on a Saturday night to "make ends meet," or to be in your theatre at 3 o'clock on a Monday to ensure that a big display is ready for opening time.

All these things can be fun, and show business will miss them if they must be discontinued to enforce 50 working hours in any one week.

Certainly it is annoying if head office rings up at 11.30 a.m. on the following morning and grumbles because the manager hasn't arrived.

But unless a basis of mutual trust is substituted for rigid rules, the business will suffer, and so will the managers.

* * *

Recently some of my fellow-managers took a poor view when I defended the demand for evening dress. I said then, as I say it again now:—

EVENING dress is one of the few privileges left to the managers.

To give it up would be a bad step—and I know all about shortage of coupons and the cost of clothes and the shortcomings of laundries.

I fear the day when employers decide to supply managers without evening dress, but give them doormen's reconditioned uniforms!

Going even further, I can see the possibility of employers reserving the right to put their own representatives in each theatre they own.

* * *

THESE LICENSEES' nominees (if they come into being), might ultimately absorb the rights of managers to such an extent that the manager would be what has been hinted often—"a glorified doorman."

Let us try to make showmanship a joyous adventure. Let there be less suspicion on the part of the managers, and more understanding by the employers of our difficulties and the hardness of our job. This can be done—and the industry would be better for it.

JOHN BATH WRITES SCORE FOR "VOICE"

When Grand National's new British picture, "The Voice Within," is trade shown on January 8, the musical setting should attract considerable attention. This original composition was written in eleven days by John Bath.

He is the son of the late Hubert Bath, one of the most popular composers of the early years of this century.

Although only thirty years of age, he has composed over 150 pieces, including 15 scores for Army films.

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FILMS TO BE SHOWN BETWEEN THURS., DEC. 27 AND WED., JAN. 2

Tuesday

India Strikes
(Butcher)

Palace Theatre. **3 p.m.**
Director: Carl Heck.

Bishu Sen, producer, ran away from his home in Calcutta because he wanted to become a film producer rather than follow his family trade of coal merchants.

At the outbreak of war he entered an aeroplane factory, where he worked until asked by F. W. Baker, managing director, to make "India Strikes," which Mr. Baker dedicates to the fighting forces of India.

It shows the invaluable contribution made by India to victory on all battle fronts.

Wednesday

She Went to the Races
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: James Craig, Frances Gifford, Ava Gardner and Reginald Owen. **Director:** Willis Goldbeck.

The excitement of horse racing and the glamour of two beautiful women, the usual comedy device of four college professors concocting a system to pick winning horses, and the romance that buds when a young sportsman walks into his hotel room to find a red-head has taken it over and intends to stay, combine to make "She Went to the Races" good entertainment.

James Craig appears as a popular Turfman torn between beautiful Frances Gifford and Ava Gardner. Reginald Owen, Edmund Gwenn, Charles Halton and Sig Ruman appear as a quartet of professors who need money for research and go to the Santa Anita racecourse's betting windows to get it.

What a Woman!
(G.F.D.)

Own Theatre. **10.30 a.m.**
Cast: Bonita Granville, Noah Beery, Jun., Margaret Irving, Sarah Selby, Irene Ryan, Carol Hughes, Milburn Stone, Tom Dillon, Edward Gargan, Lester Matthews, Edward Fielding and Tommy Bond. **Director:** Charles Barton.

Bonita Granville appears as a young secretary who masquerades as a juvenile delinquent in order to hoax a professor of sociology. This situation later gives way to romance.

Music plays a big part in the plot.

Mama Loves Papa
(RKO-Radio)

Rialto. **10.30 a.m.**
Cast: Leon Errol, Elisabeth Risdon, Edwin Maxwell, Emory Parnell, Charles Halton, Paul Harvey, Charlotte Wynters, Ruth Lee, Lawrence Tierney. **Director:** Frank Strayer.

The misadventures of an ambitious little man when he is catapulted into a civic job provides the comedy in this Leon Errol feature.

The fun is fast and furious when the little man tries to cope with a crooked politician—and the latter's wife.

Errol's wife misunderstands his actions and leaves him, and his efforts to re-win her and outwit the politician build the story to its good conclusion.

London and Provincial Trade Screenings

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
		LONDON.				
Tues., Jan. 1	3 p.m.	Palace Theatre	India Strikes	Butcher's	Documentary	
,, ,, 1	3 p.m.	Palace Theatre	Mist in the Hollows	Butcher's	———	
,, ,, 1	10.45 a.m.	G.B. Theatre	The Return of the Vampire	Columbia	———	
Wed., ,, 2	10.30 a.m.	Studio One	No Limit	Ealing	George Formby	
,, ,, 2	10.30 a.m.	Rialto	Mama Loves Papa	RKO-Radio	Leon Errol	
,, ,, 2	10.30 a.m. & 2.30 p.m.	Own Theatre	She Went to the Races	M-G-M	James Craig	
,, ,, 2	10.30 a.m.	Own Theatre	What a Woman!	G.F.D.	Bonita Granville	
Thur., ,, 3	10.30 a.m.	Private Theatre	Easy to Look At	G.F.D.	———	
,, ,, 3	10.30 a.m.	Studio One	Those Endearing Young Charms	RKO-Radio	———	
Fri., ,, 4	11 a.m.	Studio One	Chip Off the Old Block	Federated	———	
		BIRMINGHAM.				
Wed., Jan. 2	10.30 a.m.	Scala	The Trojan Brothers	Anglo-American	Patricia Burke	
Fri., ,, 4	10.30 a.m.	Scala	The Dolly Sisters	20th Century-Fox	Betty Grable	
		CARDIFF.				
Tues., Jan. 1	10.45 a.m.	Olympia	The Trojan Brothers	Anglo-American	Patricia Burke	
,, ,, 1	10.45 a.m.	Park Hall	The Dolly Sisters	20th Century-Fox	Betty Grable	
Fri., ,, 4	10.45 a.m.	Olympia	Doll Face	20th Century-Fox	———	
,, ,, 4	10.45 a.m.	Empire	Here Comes the Sun	G.F.D.	Flanagan and Allen	
		GLASGOW.				
Fri., Jan. 4	10.45 a.m.	New Savoy	Here Comes the Sun	G.F.D.	Flanagan and Allen	
		LEEDS.				
Wed., Jan. 2	10.45 a.m.	Ritz	The Trojan Brothers	Anglo-American	Patricia Burke	
Fri., ,, 4	10.30 a.m.	Tower	Doll Face	20th Century-Fox	———	
,, ,, 4	10.45 a.m.	Scala	Here Comes the Sun	G.F.D.	Flanagan and Allen	
		LIVERPOOL.				
Thur., Jan. 3	10.45 a.m.	Forum	The Trojan Brothers	Anglo-American	Patricia Burke	
,, ,, 3	10.45 a.m.	Scala	The Dolly Sisters	20th Century-Fox	Betty Grable	
Fri., ,, 4	10.45 a.m.	Futurist	Honest John	Columbia	———	
		MANCHESTER.				
Wed., Jan. 2	10.30 a.m.	Theatre Royal	Midnight Raiders	G.F.D.	———	
,, ,, 2	10.30 a.m.	Theatre Royal	Pillow of Death	G.F.D.	———	
,, ,, 2	11 a.m.	Market St. P.P.	A Yank in the West Country	Ben Gibbs	Charles True	
Thur., Jan. 3	10.45 a.m.	Theatre Royal	Beyond the Seven Seas	G.F.D.	———	
,, ,, 3	10.45 a.m.	Theatre Royal	Bothered by a Beard	G.F.D.	———	
Fri., ,, 4	10.45 a.m.	Theatre Royal	The Trojan Brothers	Anglo-American	Patricia Burke	
,, ,, 4	2.15 p.m.	Regal	The Dolly Sisters	20th Century-Fox	Betty Grable	
,, ,, 4	10.45 a.m.	Gaumont	Here Comes the Sun	G.F.D.	Flanagan and Allen	
		NEWCASTLE.				
Thur., Jan. 3	10.45 a.m.	Essoldo	The Trojan Brothers	Anglo-American	Patricia Burke	
		SHEFFIELD.				
Wed., Jan. 2	10.45 a.m.	Cinema House	The Desert Hawk	Columbia	Gilbert Roland	
Thur., ,, 3	10.30 a.m.	Regent	Doll Face	20th Century-Fox	———	
,, ,, 3	10.45 a.m.	Cinema House	Memory for Two	Columbia	Phil Harris	
Fri., ,, 4	10.45 a.m.	Cinema House	Honest John	Columbia	———	

KINEMATOGRAPH WEEKLY, Classified Advertisements

FINANCIAL

AMPLE surplus funds available for Cinema Mortgages or Debentures on liberal terms in sums of not less than £30,000.—Chas. B. Buxton, Limited, Local Authorities Loans Brokers, 9, Clements Lane, Lombard Street, E.C.4.

SITUATIONS VACANT

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman; start immediately.—Apply, giving full details of experience, to The Manager.

ASSISTANT Manager wanted. Good Operator preferred. Managerial training given.—Apply, Gaiety Cinema, Hastings.

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OPERATOR (Third) wanted at the Electric Theatre, Bournemouth.—Apply, Manager.

SITUATIONS WANTED

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GENERAL Manager or Supervisor desires change. At present controlling theatre of live shows and cinemas. Record-breaker. Anywhere. South or coast preferred, or Scotland.—Offers to N., Box 203, Kinematograph Weekly.

YOUNG Lady, just released from the Forces, seeks clerical position with anyone connected with either the Film Industry, Stage, Radio or the Press. (Slight knowledge of typing.)—Box L., Box 201, Kinematograph Weekly.

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16-MM. SPECIALIST, experienced in distribution, projection and production (direction, camera editing, etc.) seeks position as Business Manager or general unit technician.—W., Box 187, Kinematograph Weekly.

MISCELLANEOUS

16-MM. Silent Film Service, 2s. two nights; free catalogue.—Pettipher, Monksilver, Branksome Wood Road, Bournemouth.

PUBLICITY

KINEMAS.—Smarten your Press Ads. with a new Nameblock.—J. S. Woolley, Advertising Service, Prudential Chambers, Market Place, Loughborough.

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FOR Sale in North Scotland, complete B.-T.H. Sound Equipment E.F.R. with Kalee 8 and B.T.H. type B. Lanterns, Arc Gen. and Resistances.—P., Box 205, Kinematograph Weekly.

George Palmer wishes You A Very Happy Christmas and may the New Year bring Peace, Happiness and Prosperity!

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WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

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December 27, 1945

IF IT'S A PARAMOUNT PICTURE —

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"Love Me" • "A Square In The Social Circle" • "Doctor, Lawyer, Indian Chief"

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with a sentiment as old and as new as
♫ In the shade of the Old Apple Tree,
In the shadows as you said to me,
With a heart that is true
I'll be waiting for you,
In the shade of the Old Apple Tree

Daily Film Renter says—
Barry Fitzgerald's Irish Charm is beautifully teamed with Betty Hutton's verve... a Hit that can't fail to please!